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This School, which is supported by voluntary contributions, was founded in 1792 for the Education of the Sons of Clergymen, Naval and Military Officers, Professional Men, Merchants, Manufacturers, Clerks in Public Offices, the higher order of Tradesmen, and other persons of an equally respectable class of society, whose families have been in similar circumstances, and are reduced by accident or misfortune.  
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By order of the Governors,  
EDWIN ABBOTT, Secretary.

**CHEMISTRY.**—The rapid advance of the Science of Chemistry and its influence on the arts, on domestic economy, and even on the amusements of society, cannot fail to have been observed by every one. It has produced, and is daily producing, new combinations for the arts, new substances for domestic uses, and it has given a new direction to manufactures.  
There is however one branch of the science which has not obtained, and from causes easily assignable,—that attention in this country its inherent importance deserves, namely, its application to Pharmacy, (i. e.) the preparation of medicines for the cure of diseases.  
Nature presents us with a vast number of substances, vegetable and mineral, which exert effects upon the human body as medicines, but these substances require to be elaborated, combined, and suitably prepared by the Chemist, before they can be employed to the greatest advantage in the cure of disease. The profound study of this department of Chemistry in Germany and in France has produced many new substances, concentrated the virtues of vegetables into the most convenient forms, separated from their active principles the inert matter with which they may be combined, and has produced new combinations possessing most desirable and efficient properties.  
It has been clearly demonstrated that much of the uncertainty of the medical art depends upon the rude methods commonly employed in the preparation of medicines; for the efficiency of those in daily use generally depends upon some active principle which may be easily destroyed in the process of preparation; but when the object is the diminution of such active principles, the process is extremely delicate and difficult,—and it must therefore follow that great advantages will flow from having the processes by which medicines are prepared watched over by qualified Chemists.  
These considerations, together with the conviction that in this country this most useful branch of Chemistry lay neglected, induced the following study in the English schools, to pursue the subject for several years at the FRENCH AND GERMAN UNIVERSITIES, at which he enjoyed the rare advantages of being occupied in the LABORATORY OF LEBIG and DUMAS, and upon the SAVANS to whom organic Chemistry is most indebted.

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50	4 12 0	3 12 6	130	11 12 0	10 12 0
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LONDON, SATURDAY, JUNE 5, 1841.

REVIEWS

*Discoveries in Lycia.* By Charles Fellows. Murray.

The mention of Lycia and of its antiquities brings to mind some of the most spirited and graceful figures of the Iliad. The Lycian Pandarus excelled, as did his countrymen generally, in the use of the bow. But Glaucus and the godlike Sarpedon—what life and nobleness, or even sublimity, in their every word and action! Among all the Homeric heroes, Sarpedon shines pre-eminent in generosity, unsullied by the least trace of fierceness. Even in his day Lycia must have been far advanced in civilization. In his last exhortation to his friend, he calls vividly to mind his native land; its tilled fields, its vineyards, and its flocks of sheep. But why should we turn aside, in our antiquarian researches, from the great poet of antiquity? let us rather begin with learning from Homer what sentiments a Lycian chief could breathe three thousand years ago:—

Why do the Lycians give  
To us their fairest fields, the shaded groves  
Overhanging Xanthus? wherefore do we live  
Cared and honoured? wherefore, but to stand  
Foremost in need, the champions of the land?  
Ah! Glaucus! were inglorious repose  
Exempt from sorrow and from age; if care  
Never incanted breasts unscented by foes,  
Then, nor would I fight, nor ask thee to share  
The bloody venture. But since countless woes  
Attend on man, let us, my friend, then dare  
The worst at once, and brandishing on high  
Our flaming swords, like princes let us die.

The interest which we feel in any strange country is not a little increased by our becoming acquainted with the character of the mind which glows or has glowed within it. We then find a meaning and value in many things not great or striking in themselves, but which are rescued from insignificance by their connexion with the past. Lycia, however, has other charms besides those allied to memory: Though its soul be fled, the expressive physiognomy remains unchanged, and every feature seems still pregnant with thought and feeling. On this subject our author observes:—

"A journal, after all, is only a register of the state of the mind as impressed by the objects of the day; I shall, therefore, not hesitate to describe my own feelings, and confess that I never felt less inclined or less able to put to paper any remarks than the impressions produced by my ride during the last five hours. I have heard others speak of a melancholy being caused by the overwhelming effect of the sublime; but it is not melancholy when better analysed; it is a thoughtfulness and feeling of gratified pleasure which affects me, and I long to express what perhaps is better indicated by the prostration of the Oriental worshipper than by any verbal description; I feel as if I had come into the world and seen the perfection of its loveliness and was satisfied. I know no scenery equal in sublimity and beauty to this part of Lycia. The mere mention of mountain scenery cannot give any idea of the mountains here, which are broken into sections forming cliffs, whose upheaved strata stand erect in peaks many thousand feet high, uniting to form a wild chaos, but each part harmonized by the other: for all is grand yet lovely. Deep in the ravines dash torrents of the purest water, and over these grow the most luxuriant trees; above, are the graver forests of pines upon the grey cliffs, and higher than these are ranges of mountains capped with snow, contrasting with the deep blue of the cloudless sky."

In the finest situations offered by this picturesque country stand the remains of the ancient cities of Lycia. Some of these had been visited by our author on his previous journey in 1839—(see *Athen. GOG*). He was then fortunately aware that he had seen only a small portion of the Lycian ruins, and returned thither accordingly to examine them more com-

pletely; but in stating the results of his explorations, we shall chiefly confine ourselves to the notice of the newly discovered sites. We must, however, preliminarily confess our distaste for our author's architectural nomenclature; however Lycian monuments may resemble the styles called Gothic and Elizabethan, they cannot nevertheless have any title to those epithets. It is a monstrous and obvious anachronism at the least, to say that a Lycian tomb is a fine specimen of Elizabethan; but to one thoroughly versed in the principles and reason of architecture, the comparison on which such language is founded, will hardly appear to justify even its casual and momentary adoption. The following remarks, however, on the tombs sculptured in the rocks near Macry, on the sea coast, (the site of the ancient Telmessus,) are to the purpose:

"The peculiarities in the architectural detail are very remarkable in these early specimens of represented buildings in the rocks. They show distinctly the imitation of wooden structures, and, by the nature of the joints, ties, and mouldings, give a perfect insight into the knowledge of the construction of ancient Greek buildings. The panelled doors, with bossed nails on the styles, knockers suspended from lions' mouths, and other ornaments in the panels, also show much taste and accuracy of execution. Those tombs, here, which would rank among the great divisions or orders of architecture, are of the Ionic, and evidently in its earliest or simplest form; I have seen none of the Doric."

Rock tombs sculptured in the precipices on the sides of mountains occur near most of the ancient cities of Lycia, and, in some cases, so extensively as to constitute a vast Necropolis, or City of the Dead. These tombs are many of them beautifully sculptured within as well as without; and, in some instances, they are perfect temples, from twenty to thirty feet deep, separated from the rock on all sides by the labour of the chisel. Our author naturally expresses his astonishment at the amount of labour, art, and industry lavished on these receptacles of the dead, so far exceeding in proportion what we are accustomed to expend on sepulchres; and he observes that it would be curious to learn the actual cost of one of these Lycian tombs. Being unprovided with a satisfactory answer to this inquiry, we shall endeavour to supply its place with another interrogatory. The inscriptions on these tombs usually give the names of the individuals for whom they were constructed, and then state the various members or branches of the owners' families, who were entitled to be buried therein. The inscription then pronounces a curse on any one violating the property of the grave, by laying in the tomb those having no right to sepulture therein; and it condemns the offender in a penalty (sometimes as much as 5,000 denarii), a share of which (generally a third) might be recovered by any public prosecutor, or, as we should say, by a *qui tam*, the remainder accruing to the city. Now is it reasonable to suppose, that the founder of a tomb was legally authorized to amerce those who inroached on that property, in any amount he pleased? or is it not more likely that the penalties stated in the Lycian tombs were in the nature of reasonable damages, the recognized measure of which was the value of the tomb?

From Macry, or the ancient Telmessus, our author turned off north-eastwards towards the hills of the interior, by a path not previously trodden by European feet. In the Turkish village of Hoozumlee, situate in a cultivated valley, he was hospitably received. He says, "we are at the house of the Aga, and have witnessed a curious scene each evening. It is seldom that thirty men, so handsome in form, feature, and dress assemble in the same room; they are probably the principal people of the place. Not a

taint of European costume is yet seen here; scarcely a man has ever left his mountain district, and everything about us was novel to them." To this place our author was attracted by the report of ruins in the neighbourhood. These lay on the mountains south of the village, and in that direction he eagerly pressed forward. But he shall himself relate his chief discoveries:

"Scarcely beyond the south-east end of the village, and in less than ten minutes, we found among the bushes a tomb of the most usual kind, cut in the rocks, resembling our Elizabethan domestic architecture. This tomb has been much shaken to pieces, apparently by an earthquake, but the detail of its execution we found to be of the highest interest. I do not hesitate in placing this fragment in the finest age of Greek work: it shows, by the simplest effects, the full expression of the history and ideas of the sculptured figures. Had they been all perfect, its value in a museum, either for the philologist, antiquarian, or artist, would be inestimable."

The frontispiece to our author's volume is taken from a fragment of the sculpture here described, and offers certainly a very beautiful design. Some of the figures in this bas-relief have their names over them, in the Lycian as well as the Greek language. These bilingual inscriptions, therefore, promise to throw some light on the former of those languages. The bas-reliefs copied by our author ornamented the upper panels of the tomb, and beneath them were, he says, "larger figures engaged in combat, with arms of the simplest age of the Greeks. These figures were too much buried in the earth for us to attempt to sketch them. The name of Hector was written over one with a helmet, round shield, and spear." How interesting would it be to find a series of ancient sculptures illustrating the Iliad! But to return to our author's narrative:—

"Ascending for half an hour a steep scarcely accessible on horses, we arrived at an elevation of about 3,500 feet above the sea, which lay before us. The view was overwhelmingly beautiful. To the south-west lay the bay of Macry, with its islands, and the coast of the south of Caria, while beyond lay the long and mountainous island of Rhodes. Cragus, with its snowy tops, broke the view towards the south, and the coast and sea off Patara measured its elevation, by carrying the eye down to the valley of the Xanthus, whose glittering waters were visible for probably seventy miles, until lost in the range of high mountains, upon a part of which we were standing: in this chain it has its rise in the north. The crags of limestone around us were almost concealed by a forest of fir-trees and green underwood. Before us was the city, surrounded by beautiful Cyclopean walls."

Within the walls, the first ruins met with were those of a temple; then came the Stadium, then the Agora, with eight square pillars at either end. After this, for a quarter of a mile, the ground was thickly strewn with broken columns, cornices, and other fragments of elaborate masonry. Further towards the west lay the beautiful theatre, in fine preservation, a few fir-trees only growing within its precincts. The greater part of this ancient city was vaulted underneath; and from the doors leading to those spacious vaults which probably served as granaries, the ruins are now called Yeddee Cappolee, or "the Seven Doors." In a Greek inscription, however, on one of the tombs adjoining the theatre, our author found the true name of the city, Cadyanda. Among the ruins of the ancient Tlos were four carved panels, representing different views of the city.

But we must not attempt to follow our author in all his researches or to examine with him all the crumbling monuments of a bygone world. We cannot however avoid glancing at the tombs of the ancient Pinara, the number and size of which, covering the sides of mountains, denote

no scanty population, nor fleeting prosperity. He remarks, that there is probably some connexion between the ancient name Pinara and that of the modern village Minara-cooe. This being admitted, it will follow that the Lycians occasionally borrowed terms from the Semitic languages; for doubtless the modern name refers to the tower-shaped rock (*manâr* or *manârah* signifies a tower, or originally a lighthouse) at the foot of which lie the ruins of the ancient city. Stephanus informs us that the word *Pinâra*, in Lycian, denoted a cylindrical figure. Our author is not unfrequently mystified by the peculiarities, indigenous or borrowed, of Greek pronunciation. Thus for *balania*, acorns, he writes "Velanâ," and *Cicoræa* he turns into "Chickurea." If disposed to indulge our antiquarian zeal, we might devote pages to the ruins of Sidyma, Myra, Limyra, &c. But the profitable discussion of such matters does not belong to the journalist. Time, the great leveller, totally destroys the past, so far as the apprehension of the many is concerned; and the attempt to restore it by means of learning, is only for adepts. We shall therefore take leave of the Lycian ruins with our author's exclamation,—"What a wonderful people the ancient Greeks were! This mountain country was literally strewn with cities and stately towers, which stand uninjured and unoccupied two thousand years after their builders are removed!"

It can hardly be doubted that the founders of ancient Greek cities were often determined in the choice of site by the surrounding landscape; most Greek cities indeed were picturesquely situate. The advantage of a defensible or nearly inaccessible position, may possibly have induced the Greeks, in the infancy of their nation, to build their towns on rocky eminences; but it is manifest from their temples, and still more from the sites chosen for their theatres, that the enjoyment of a wide and varied prospect became with them an indispensable condition of civilized life, and that the feelings developed by it mingled with their religious outpourings and their intellectual pleasures. Those who have ever given attention to the force and peculiar influence of local attachments, will readily allow that the scenery of Greek towns must have contributed not a little to nourish the flame of Greek patriotism. But it narrowed the sentiment too much, and gave it, not a national, but merely local character. The same cause must have conduced to that fine sense of the beautiful, that union of gracefulness and strength, that aerial blending of light and shadow which characterize all the productions of Greek art and literature. The Greeks manifest in all their works the elasticity of a spirit continually refreshed by the contemplation of nature, that inexhaustible source of fancy, thought, and cheerfulness.

The days are gone by, when it was usual for the legislator or statesman to think of operating on what may be called the poetical element of human nature. We are not now used to think that the common man is born with any sense of the beautiful, or that his imagination ever soars into an ideal world beyond the coveted treasures of the grocer's shop. Yet the imperfect development of the happier half of man's soul is a moral infirmity, which no laws, no punishments, no sermons can cure. The rural peasant may reflect, as he grows old, on the green plot and the old tree where he whiled away the sunny morning of his life; he recalls many natural objects dear to his remembrance, and he loves the spot that gave him birth. But the mechanics and labouring population of our crowded towns, have they or can they have such thoughts? No; from space, vast as it is, they derive as little pleasurable or humanizing sentiment as Vulcan, the great founder of their order, did,

when falling from Olympus; and they are as free from local attachment as he was on that occasion. Unlike him, however, their dizzy fall is not "from night till morn, from morn till dewy eve," but all life long. They are cosmopolitans not from the comprehensiveness of their philosophy, but from want of a particular set of affections, and these practically of the greatest importance; for the imaginations, as well as the active manifestations of a kindly nature must have a where and a when: without the germ of locality, man's ideal creations have no fixedness.

If, in the present condition of society in this country, there be anything threatening political dissolution, it is the great number of those who grow up in our towns without any experience or real feeling of the love of country. These persons are always ready to cry out with Swift—

*Libertas, et natale solum;*

Fine words! I wonder whence you stole 'em.

Political changes are of no consequence, while the soul that inspires the commonwealth remains the same: but the increase of a class living in constant excitement, with little or no attachment to home or place, and looking no farther than the gripping wants of the day, threatens an endless increase of discontent. If we could collect these dissatisfied gentry and set them on the Acropolis of some ancient Greek city—on the crags of Pinara or Cadyanda, we should soon perceive their feelings absorbed in the surrounding prospects, and losing all their virulence in the etherial medium. The contemplation of such scenes would effectually "smooth the raven down" of the darkest and most ruffled spirits; and the embittered Chartist would feel renovated, like the Titans, on touching the bosom of his mother earth. But this mode of treating our politically distempered population is unfortunately impracticable. We cannot build our cities, like the Greeks, on mountain steeps; we cannot have temples in every street, a lovely prospect at every turn. Yet surely we may do much towards spreading tranquil and profound enjoyment before the people. It is no difficult matter to design what to the habitually pent-up artisan appears a fairy scene. Beauty is manifold. We may fill the public parks and gardens with images of art and ingenuity, elegance and comfort, such as will be imbibed by the spirit, will fertilize the imagination, mingle with the hopes of the young, and stimulate to exertion. Of late years something has been done in this way, but much more remains yet undone.

But to return to our author; he has discovered the sites of eleven ancient Lycian cities, and he has allowed the learned world to perceive that Lycia is a mine of antiquarian treasures, of which he has only scraped the surface. His diligence in copying inscriptions entitles him to the gratitude of the learned. Besides numerous and beautiful outlines of bas-reliefs, and other illustrations, his volume contains, in the Appendix, two valuable papers; one by Hermann Wiener, on the Greek inscriptions found in Lycia, the other by Mr. D. Sharpe, on the Lycian language. In this essay Mr. Sharpe exhibits much sagacity as well as erudition, and we are well inclined to admit that he has made out the alphabet, and even read some names; but we are not satisfied with the licence which he assumes of recurring to the Semitic family of language as often as it seems convenient, and, consequently, his supposition that in the inscription on the obelisk at Xanthus he has discovered a decree of Xerxes, appears to us to rest on a very insecure foundation. The Lycian alphabet was that of the earliest Greeks, augmented by the addition of a few strange characters; their language, Mr. Sharpe says, belonged to the Indo-germanic family. We may fairly ask, was it Pelasgian, or connected therewith? It is remarkable that

Homer calls the Carians *Barbarophônoi*, or foreign-tongued, but to their neighbours, the Lycians, he applies no such epithet. Our author assumes that Caria and Lycia were both peopled by the same race, which may be partially true; but there is some reason for suspecting, that besides that race, the Greeks also were established in Lycia at a very early age.

Our author expected to witness, before he left the scene of his researches, the arrival of a vessel which was to have been sent from this country, for the purpose of carrying away some of the marbles of Xanthus, and especially the obelisk above alluded to, the Lycian inscriptions of which are suspected of being historically important. He was, however, disappointed, and indeed we believe that the vessel was never sent. The coveted marbles will be probably bought hereafter for our national museum, at an enormous enhancement of price, from some enterprising individual who shall succeed in bringing them to Europe. We hope that future travellers who, stimulated by our author's example, shall devote themselves to the examination of that interesting country, will constantly bear in mind the value of bilingual inscriptions, which teach us to read a language forgotten for ages, and thereby probably to make an important addition to the history of the human species.

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At the very time when Sir Philip Sydney was composing his noble 'Defence of Poesy,' Stephen Gosson, "a clerke of Oxenforde," and a quondam poet and player, was penning his invective against his old associates, and dedicating his work to that "right honourable gentleman." But Sydney, as we are informed by the poet Spenser, in his letters to Harvey, scorned Stephen and his 'School of Abuse'—that is, he looked on Gosson as a wrong-headed enthusiast; and considered that the stage was a School of Use, not a School of Abuse. But Gosson had turned "unco righteous," and, to atone to the church for "pigs," as he expresses it, "of his own sow," that were daily seen upon public stages, had "let fly" to borrow another of his similes, "a volley of extracts from prophane writers," at the heads of the poets and players. It seems to have been to old Stephen a subject of great annoyance to see how many divines there were, and how few were listened to; that the parish bell rang to church in vain, while "the harlotry players" had hundreds waiting for their flags to unfurl. Alleyn, the actor, was born in St. Botolph, Bishopsgate; and curious enough, Stephen Gosson, the incumbent of the parish, lived to witness Alleyn's noble charity, and to solicit alms for his poor parishioners from a man who had realized a large fortune from the Fortune Theatre.

To answer Gosson, Lodge, the pastoral poet, and then a young man, stepped gallantly forward, but his work as soon as printed was suppressed, and two copies only, and those without title-pages, have descended to our days. The Council of the Shakespeare Society were anxious we understand, to have reprinted Lodge's refutation; but the possessor, (for both copies belong to the same person,) not satisfied with the rarity of the original, determined on keeping the contents sacred to himself. With every liberal-minded man the next pleasure, after the possession of knowledge, is its communication: with this gentleman, it would appear to be its reten;

tion. I spirit, a bosom, is old f In the three-an of Gosso Shakspe 'The T Tempe of poets, found in wood hi at a di apology stage ha Prynes Thomas prose Sh friends' We sl nute ex them to wood, h one or t collect fr the auth play in t sition of players l performe which v versions, by Heym ment," s phonus countrye with sun Denmark entertain lish com Honoura Brunswic taine in t quality. . this time medians. known st thinking, in Hamle to Athen to Helen as Shaks were prev wood hin the pass obscure ale Pilgr which a c sequence the second few reman Of the Lodge, th that, in 10 with Hen Duke's co due unto servants, months, memorand has offered were due go to the The expl Lodge we actors in Brussels, other is, late reprint play had Heywood,



tion. Had Jenner been actuated by the same spirit, and confined his discovery to his own bosom, a pestilence had been raging with its old fury, upon English beauty.

In the interval that occurred, a period of three-and-thirty years, between the appearance of Gosson's *Invective*, and Heywood's *Apology*, Shakspeare had written a series of plays, from 'The Two Gentlemen of Verona' to 'The Tempest,' without question the noblest defence of poets, players, and the theatre in general, to be found in any language. Jonson, Fletcher, Heywood himself, and others had followed, though at a distance, in Shakspeare's steps, yet an apology for players was thought necessary, the stage had so many "seditious sectists," so many Prynnes and Jeremy Colliers in those days; and Thomas Heywood, called by Lamb "a sort of prose Shakspeare," put in a blow in his own, his friends' and fellows' behalf.

We shall not, of course, enter into any minute examination of these works, but leave them to the consideration of our readers. Heywood, however, incidentally throws a light on one or two points in literary history. 1. We collect from his *Apology* that Thomas Kyd was the author of the Spanish Tragedy, an important play in the Elizabethan series. 2. The supposition of Tieck, that a company of English players had found their way into Germany, and performed English plays in different towns, which were never printed except in German versions, is confirmed in its most material part by Heywood's *Apology*: "At the entertainment," says Heywood, "of the Cardinal Alphonsus and the Infant of Spaine, in the Low countries, they were presented at Antwerpe with sundry pageants and playes; the Kinge of Denmarke, father to him that now reigneth, entertained into his service a company of English comedians, commended unto him by the Honourable Earle of Leicester: the Duke of Brunswick, and the Landgrave of Hessen, retained in their courts certaine of ours of the same quality. . . . The Cardinall at Brussels hath at this time in pay a company of our English comedians." 3. Heywood's work preserves a well-known story of those days, which affords, to our thinking, an appropriate illustration of a passage in Hamlet. 4. He relates the anecdote (referred to *Athen.* No. 560), that the Epistles from Paris to Helen and Helen to Paris, printed by Jaggard as Shakspeare's, in 'The Passionate Pilgrim,' were previously printed and published by Heywood himself, who here reclaims them; what the passage means beyond this is somewhat obscure. Malone had a copy of 'The Passionate Pilgrim,' with two title-pages; in one of which a correction was made, perhaps in consequence of Heywood's remonstrance. Upon the second and third of these points we have a few remarks to offer.

Of the few facts that are known in the life of Lodge, the poet, player, and physician, one is, that, in 1616, he obtained a pass, in company with Henry Sewell, "to travell into the Archduke's country, to recover such debts as are due unto them there, taking with them two servants, and to returne agayne within five moneths." Mr. Collier, who discovered this memorandum in the Privy Council Registers, has offered no explanation of it. What debts were due to Lodge? let us ask; and why did he go to the Archduke's country to collect them? The explanation is afforded us by Heywood: Lodge went to join the company of English actors in the pay of Archduke Alphonsus, at Brussels. This is one use of the passage; the other is, that Mr. Knight's conjecture, in his late reprint of 'The Tempest,' that Shakspeare's play had a German origin, is overthrown by Heywood, and "the very curious question"

Mr. Knight speaks of, "whether an English company performed English plays in Germany at that period," is set for ever at rest: and the 'Die Schöne Siden' of Jacob Ayer, a notary of Nuremberg, would probably turn out to be an adaptation from 'The Tempest,' not 'The Tempest' a cento from it. The other point is called 'A strange accident happening at a Play.' This, as it is short, we print entire, observing only, that Sussex was Lord Chamberlain till his death in 1585:—

*"A Strange Accident happening at a Play."*

"At Lin, in Norfolk, the then Earl of Sussex players acting the old History of Feyer Francis, and presenting a woman who, insatiably doting on a young gentleman (the more securely to enjoy his affection) mischievously and secretly murdered her husband, whose ghost haunted her; and at diuers times in her most solitary and priuate contemplations, in most horrid and fearful shapes appeared, and stood before her. As this was acted, a townswoman (till then, of good estimation and report) finding her conscience (at this presentment) extremely troubled, suddenly skritch'd and cryd out—'Oh, my husband, my husband! I see the ghost of my husband fiercely threatening and menacing me.' At which shrill and vnexpected out-cry, the people about her mou'd to a strange amazement, inquired the reason of her clamour, when presently, vn-urged, she told them that, seven yeares ago, she, to be possesst of such a gentleman (meaning [naming?] him), had poisoned her husband, whose fearful image personated itself in the shape of that ghost: whereupon the murther was apprehended, before the Iustices further examined, and by her voluntary confession after condemned. That this is true, as well by the report of the Actors as the records of the towne, there are many eye-witnesses of this accident yet living vocally to confirme it."

This was therefore a well-known story; it had been in verse before Heywood wrote, and is, as we conceive, the best illustration of the play within a play in Hamlet, where the king and queen at a scene played to represent the crime they had committed, are conscience caught, and rise from their seats in all the perturbation of guilt. The incident was familiar to the audience, and in all likelihood in Shakspeare's recollection. Indeed Hamlet seems to refer to Heywood's story:—

I have heard  
That guilty creatures sitting at a play,  
Have by the very cunning of the scene  
Been struck to the soul, that presently  
They have proclaimed their malefactions;  
For murther, though it have no tongue, will speak  
With most miraculous organ. I'll have these players  
Play something like the murder of my father,  
Before mine uncle: I'll observe his looks;  
I'll tent him to the quick.

Shakspeare, who wrote "for gain, not glory," preferred at all times an appeal to the knowledge of his audiences.

*America, Historical, Statistic, and Descriptive.*

By J. S. Buckingham, Esq. 3 vols. Fisher & Co.

How far this work will be found instructive or interesting, will depend on the previous information possessed by the reader. It is the fashion with most writers to assume that the public has most knowledge of the subject under consideration: Mr. Buckingham, on the contrary, begins with the horn-book. While others have been content to give in general summaries the results of their observation, Mr. Buckingham goes deliberately through the States, treating of all historically and statistically,—of their rise and progress, their manufactures, trade, population, topography, fertility, resources, morals, manners, education, and so forth, availing himself on all occasions of authorities, and offering, when available, corroborative testimony from American writers. This sober plan has its advantages; and by the great body of the uninformed, Mr. Buckingham's volumes will be found a store-house of knowledge. But,

on the other hand, most intelligent persons are just as well informed on these matters as Mr. Buckingham himself, and have on their library shelves the very works, historical and statistical, from which Mr. Buckingham has gleaned his information; and by all such there will be found a great deal of wearisome and lifeless abstraction in this ponderous work: for, after all, though few take more interest than ourselves in the early history of the Settlements, and we know of no historical reading which brings the past so vividly before the reader, still it must be read in detail to feel its force and truth. What, for example, is there in Mr. Buckingham's historical sketch of the history of New Plymouth and the Pilgrim Fathers that is not familiar to every school-boy? His account of the traces which yet remain of the early settlers, of the traditional recollections which still linger among their descendants, the Commemoration, and the visit to Miss White and her relics, are all legitimate subjects of interest, coming immediately within his range of observation; but the particulars of the voyage of the May-Flower, the persecution of the Quakers, &c., are familiar matters of history. But the decision on this question, as we before stated, must depend on the knowledge of the reader, and be determined by him.

Mr. Buckingham resided nearly three years in America, and traversed the country in every direction from Maine to Louisiana. In some respects, as he states, he was specially qualified to judge impartially; he had before travelled over a great portion of Europe, Asia, and Africa; had resided for many years among various nations differing from each other in religion, government, and morals, and must, therefore, have got rid of a great deal of national prejudice. Thus much premised, we shall proceed at once to the work, but shall confine ourselves to matters of personal observation. Our first extract relates to a subject of special interest at the present moment,—the effect of the Ballot, as seen at the election in the State of New York.

"In all the instances that I witnessed of the business of polling—and I visited many of the wards for that purpose—the whole affair was conducted with much more order and decorum than any contested election that I had ever seen in England. There were no party badges, in colours or ribbons, to excite party animosity. There was no drunkenness, riot, or abuse of any kind. Every man came freely to the poll, and went away as freely from it; and though in the greatest number of cases it was well known which way he would vote when he entered, and which way he had voted when he left, none offered him the slightest molestation in word or deed, or even in gesture. In some of the wards, where the emigrants abound, it is said that this order and decorum does not always prevail; but that between Irish excitability and American rum and whiskey, there are sometimes torn garments, and hard words exchanged; but even here, violent outrage is seldom committed. It is possible, therefore, that universal suffrage, annual elections, and vote by ballot, may be much less productive of riot, drunkenness, and disorder, than limited suffrage, unfrequent elections, and open voting; for in England, Scotland, and Ireland, where these prevail, the scenes of dissipation and outrage are frequent; and here, where these opposites are practised, they are rare."

On another occasion, Mr. Buckingham observes, "the freedom of election is so perfect, that, though 40,000 voters were polled in three days, not the least interruption had taken place, and no jeopardy of life or limb had been incurred by those visiting the polls."

We shall now touch on another exciting subject—the Voluntary system:—

"The voluntary system of supporting churches and ministers, which is universally adopted here, is found to be a perfect security against the great inequalities in the emoluments of the clergy at home, where bishops have incomes of 10,000*l.* a year, and curates

must live on 100*l.*; while it equally guarantees to all a very adequate and comfortable provision. No clergyman or minister in New York receives less, as I was assured by many who were competent and accurate authorities, than 1,000 dollars or 200*l.* a year; many receive 3,000 dollars, or 600*l.* a year; but none more than 4,000 dollars, or 800*l.* a year. \* \* They who assert, therefore, that the voluntary system has been tried and failed in America, and that it does not work well for either ministers or people, must speak in ignorance of the real state of the case; or, what is worse, with wilful perversion of the truth. And they who add to this, that under the voluntary system there is no guarantee for the steady support and advancing progress of religion, must be equally guilty of great ignorance or wilful untruth; because there is no city in the world that I have ever visited, where so large a number of the population attend public worship, where that worship is more devoutly entered into by the people, or more efficiently conducted by their teachers, or where the influence of morality and religion is more powerfully exerted over the great mass of the community."

The ritual and liturgy of the Episcopal Church in America are nearly the same as in England; but, says Mr. Buckingham,—

"The ear of the worshipper is never offended by the mangling and bad reading of an uneducated and vulgar clerk, as it is in half the churches of England; and it would be a great improvement to have all the responses, now drawn out by our illiterate clerks at home, read by young aspirants for the clergy, either while students of divinity or after taking orders, acting as curates or assistants to the regular minister; for if it be desirable to have one part of the liturgy, psalms, and prayers, read impressively, and in a dignified and devotional tone as well as spirit, it must be equally desirable to have the alternate verses and responses read in the same manner; and this could best be secured by having two well-educated readers, instead of one good and one bad one, as at present. In America, the congregation perform this duty without a leader, and the absence of the clerk is not felt to be any inconvenience. The choral service, both vocal and instrumental, is uniformly superior to the average standard of England. The organ is everywhere seen, and is everywhere well played. The choirs are judiciously proportioned, for the proper blending of the different voices; they are well trained, and frequently practised in rehearsals; and as the congregation generally joins, though in subdued tones, in the singing, this part of the service is more uniformly well performed, in churches and chapels of every denomination here, than it is with us. The greatest respect and decorum is manifested throughout the service by all classes; and there is less of wandering eyes, whispering gossip, and general inattention, than is seen elsewhere. As a body, the clergy and ministers are more generally well educated, and more uniformly of pure morals and devout character, than in England. With us, there are no doubt individuals of much more extensive and profound learning than are to be found in this country; and among the clergy of the Church of England for some years past, and among the dissenters at all times, there has been a high standard of morals and piety. But taking the 300 ministers of religion now in New York, it may be doubted whether there is any city in Great Britain that could furnish, from an equal number of the same class, so large an amount of learning and piety as exist in the aggregate of the religious teachers of this city. An illiterate, or an immoral man, could not hold his place among them; and both the eyes of their own body, as well as those of the whole community, are constantly upon them, in a state of unremitting watchfulness. The support of the churches and their ministers, is wholly on the voluntary system; and, as far as I could learn, after many anxious inquiries, no one among the clergy or laity wished it to be otherwise. The Episcopalians have a bishop in each State of the Union, their salaries varying from 5,000 to 10,000 dollars, or from 1000*l.* to 2000*l.* sterling."

The deep-rooted prejudice existing in America in reference to slavery, and even against the free blacks, is well known; but we may adduce another pertinent example:—

"During my stay at New York (says Mr. Buck-

ingham) I delivered a course of lectures on Palestine at Chatham Street chapel, one of four or five 'free churches,' as they are called, in this city, where the pews are not private property, but where every one who presents himself at the door is at liberty to take up his seat wherever he pleases; the churches and chapels so freed, being generally built by subscription, and sustained by letting the buildings for public and religious meetings, and by collections made on such occasions at the door. The audience at this chapel in attendance on these lectures were very numerous, exceeding 2000 persons; and among them were perhaps four or five negroes extremely well dressed and well behaved; and from ten to twenty coloured persons, of different shades of brown complexion, according to the greater or less admixture of Anglo-American with their African blood. These individuals, most of whom were engaged in trade, behaved with the greatest humility and propriety, and in several instances where they saw white persons standing near them, they rose to offer them their seats, and removed to a remoter part of the building. In the course of the first week I received a number of anonymous letters on this subject, but none with real signatures; they were all well written, and were no doubt the productions of persons moving in the sphere of gentlemen; but one of these will suffice as an example of the rest. It was addressed to me in the following terms:—

"Sir,—In company with several friends, I attended your first lecture, at Chatham Street chapel on Wednesday evening last; and although, in common with the rest of the party, I came off highly delighted and edified by the subject of the evening, I would beg leave, in the spirit of courtesy, and with the most friendly feelings, to suggest to you an evil which requires the most immediate correction. I allude to the practice of allowing coloured persons to mix with the audience, and occupy the ground-floor of the chapel. Their desire to appear at such a place, I admit, is highly commendable; but a place apart from the audience, in some part of the gallery, should be assigned to them. The building being under your control on the evening of your lecture, with you alone would seem to rest the corrective power; and without its immediate application, you may rest assured that your lectures will not only lose their present popularity, but also their entire usefulness and respectability. This amalgamation of 'black spirits and white,' you may rest assured will never be tolerated by a refined and intelligent community; but, on the contrary, is considered no less an outrage on decency and decorum, than an insult to the feelings of your audience."

"Of course I took no public notice whatever of these anonymous communications, though I had occasion to know, verbally, from several quarters, that very many persons had been deterred from attending my lectures here, (and those absentees were mostly persons professedly religious,) because the 'coloured people' were thus allowed to sit in the same part of the chapel with the whites."

Another anecdote is equally illustrative, and more amusing:—

"During our stay at Washington, Mr. Forrest, the great American actor, was engaged at the principal theatre; and, as connected with his performances, some anecdotes came to my knowledge, which, as they are strikingly illustrative of the state of feeling in the slave states, on all matters touching negroes and slavery, deserve to be mentioned. After his representation of Othello, the editor of the 'Native American,' published here, denounced the play, as one wholly unfit to be permitted in any Southern state, where it was revolting, as he thought, to represent the dark Moor, Othello, paying his suit to the fair Desdemona. This was an outrage which he deemed it the duty of every white man to resent; and he shadowed forth the sort of resentment which he thought ought to be put in practice, by saying that 'even if Shakespeare, the writer of the play, were to be caught in any Southern state, he ought to be "lynched," (that is, summarily punished by being tarred and feathered,) for having written it!' In strict harmony with this sentiment, was the other incident that occurred. Mr. Forrest had performed the part of Spartacus, in the play of the Gladiator; and in this is represented, first, the sale of a wife and

child away from her husband, all Thracian captives, at which great horror is expressed by the characters of the play themselves; and next, the Gladiators, who are all slaves, are incited by Spartacus to revolt against their masters, which they do successfully, and obtain their freedom. On the day following this, Mr. Forrest's benefit was attended by the President and his cabinet, as well as members of both Houses of Congress, and a full share of residents and strangers. But the manager of the theatre received many anonymous and threatening letters, warning him against ever permitting this play to be acted in Washington again; and one letter from a member of Congress, told him that if he dared to announce it for repetition, a card would be addressed to the public on the subject, which the manager would repent. \* \* This matter was subsequently compromised, by the exclusion of all the coloured population, whether slave or free, from the theatre, into which they are admitted on ordinary occasions, on condition of sitting in a separate gallery, apart from the whites. On this occasion, however, they were not to be admitted at all; and accordingly, in the National Intelligencer of March 15th, over the announcement of the play of the Gladiator, to be performed that evening, was placed conspicuously the following line:—On this occasion, the coloured persons cannot be admitted to the gallery."

But Mr. Buckingham's report on this subject is not without a few consolatory paragraphs. In Massachusetts he observes:—

"It deserves to be as extensively known, which probably it is not, that in this State the Negroes are not only free, but enjoy the electoral suffrage, and take their part, and give their votes, in local and general elections, with all the freedom and independence of their white fellow-citizens. I made inquiry in every quarter as to the use made of this privilege; and I did not hear a single complaint of it, or a single expression of regret, at their enjoyment of this distinction, or of a desire to deprive them of it. On the contrary, all parties bore testimony to the quiet, orderly, and discreet use which the Negroes and coloured people of various shades made of this privilege whenever called upon to exercise it. It is hardly to be wondered at, therefore, that in this State, the public sentiment in favour of abolition should increase, both in intensity and in extent. But this change is working chiefly among the religious and the reflecting classes."

In reference to the Common School system, for which, and for their exertions generally in the cause of education, be all honour to the American people, Mr. Buckingham has collected much information, which is rendered of far greater value by personal observation.

"In the State of New York the whole population is 2,174,000; and the number of children, between five and fifteen years of age, taught in the common schools, is 537,398; or about one in four of the whole population. The number of school districts, in each of which there is a common school, is 10,207; and the annual expenditure on these is 1,235,256 dollars. The amount of the school-fund, belonging to the State, is 1,917,494 dollars, from which an income of 110,000 dollars is annually distributed among the common schools, and the rest is made up by local rates and individual payments. This statement does not include the city of New York, which alone gives gratuitous education to 14,105 children in daily common schools, at an expense of nearly 100,000 dollars a year. In my examination of several of these schools in the city, I was much pleased with the plan and arrangement of every department, from the infant-school to the more advanced; and I thought the teachers, male and female, of a higher order of intellect and manners than are usually employed in the National and Lancasterian Schools in England; and the proficiency of the pupils, in general, superior. In all these common schools, whether in country or town, the pupils pay nothing for their instruction. They are open day-schools, to which any one, desiring it, may send their children daily for free education. They are maintained, partly by the school-fund of the State, partly by local rates of townships, and partly by municipal grants and city taxes. They are everywhere of late



improving; and are already sufficiently numerous to educate all the children of the country."

Mr. Buckingham now devotes a chapter to what he considers the peculiarities of New York; trifles of course,—indeed, such mere trifles, that we can only give a specimen:—

"It is usual here, as in other parts of the country, for the residents to call first upon the stranger who arrives; and this visit is expected to be returned before an invitation to the house takes place. It would, of course, greatly facilitate the performance of the visit, if the resident who makes the call, or leaves his card, were to place his address on it, so as to let the stranger know where he might call; but out of more than 200 cards that were left for us by persons calling, there were not more than ten on which the address, or place of residence, was added to the name. To every one to whom I mentioned this defect, it was admitted to be a source of great inconvenience; but the excuse was, that it was not the custom in New York to put the residence on the cards, and many valuable hours are thus lost by the consequent uncertainty of this, and the inquiries to which it leads, since the Directory confines its information chiefly to places of business. The hours of morning visiting are earlier here than in England; from eleven till two, is the most usual period, as many families dine at three, and few later than four or five. An excellent custom, worthy of all imitation, prevails here, which is, for ladies who may be at home when called on, but not prepared or disposed to see company, to leave word with the servant, that 'they are engaged,' instead of saying, as in England, 'not at home'; and as this answer is given without their knowing who the parties are that call, and to all without distinction, no offence can be justly taken at it. \* \* In the equipages and dresses of the servants, male and female, there is much greater plainness here than in England. The domestics are mostly black or coloured people; and the greatest number of the coachmen and footmen are of the same race. With these, there is no difficulty in getting them to wear a laced hat, and an approach towards something like livery in their dress; but with a white coachman or footman, this would be impossible; much is their aversion to wear any badge of servitude. This arises, no doubt, from the fact, that in the early history of America nearly all the domestic servants were slaves. \* \* A curious anecdote was related to me by a person who witnessed the fact. An English minister happened not long since to be in New York on his way to Washington; and behind his carriage there were two footmen dressed in livery. Their appearance first excited the attention, and then gradually shrouded the numbers, of the crowd; till, at length, shouts and hurrahs were set up by the boys, who cried out, 'Hurrah for the Englishmen! hurrah for the Englishmen!' It takes two Englishmen to make one Nigger! meaning that two English footmen were thought necessary to do the duty which they had been always accustomed to see one Negro perform."

Mr. Buckingham now proceeded to Washington. As Mr. Buckingham was for some time a member of the British House of Commons, the reader may be curious to hear his report of the forms observed and the general tone of manners in Congress,—the more especially if they remember how Mrs. Trollope was mortified at the unseemly doings there.

"The order of proceedings in both Houses is, in its most essential parts, like that followed in England; but there being much fewer members, and much less business to do,—as the separate State Legislatures transact all their local affairs, and leave to Congress only the general business of the whole—there is much more order and decorum in their conduct. The President or Speaker of each House sits without wig or gown, and the clerks and officers are equally without any distinguishing dress. No cries of 'hear, hear,' or cheers, whether ironical or otherwise, are ever heard—no coughing, or exclamations of 'oh, oh,' or cries of 'question, question,' 'divide, divide,' disturb the gravity of their debates; and one chief cause of this is, no doubt, that their hours of doing business are more rational, as they sit by day, and not by night as in England."

Mr. Buckingham's report on the manners and morals of the city is somewhat less flattering:—

"Of the general society at Washington, in the morning visits and evening parties of the most fashionable circles, we had a good opportunity of judging, during our stay among them. With more of ostentation, there is less of hospitality and less of elegance than in New York; and a sort of aristocratic air is strangely mingled with manners far from polished or refined. The taste for parties of pleasure is so general, however, that dissipation may be said to be the leading characteristics of Washington society; and one sees this fearfully exhibited in the paleness and languor of the young ladies, who are brought here from their homes to be introduced into fashionable life. These are seen in a state of feebleness and exhaustion, from late hours and continued excitement, long before their forms are fully developed, or their constitutions perfectly formed; and while these ravages are committed on their bodies, their minds are neither cultivated nor strengthened, as the gossip and talk of the morning is usually but a recapitulation of the adventures and occupations of the evening. During all our stay, in all our visits, I do not remember a single instance in which any literary or scientific subject was the topic of conversation; or the merits of any book, or any author, the subject of discussion. There seemed, in short, united in the circles of Washington, all the pretensions of a metropolis, with all the frivolity of a watering place; and the union was anything but agreeable."

"The longer we remained in Washington, the more we saw and heard of the recklessness and profligacy which characterize the manners both of its resident and fluctuating population."

"In fact, the total absence of all restraint upon the actions of men here, either legal or moral, occasions such open and unblushing displays of recklessness and profligacy as would hardly be credited if mentioned in detail. Unhappily, too, the influence of this is more or less felt in the deteriorated characters of almost all persons who come often to Washington, or live for a long period there. Gentlemen from the northern and eastern States, who before they left their homes were accounted moral, and even pious men, undergo such a change at Washington, by a removal of all restraint, that they very often come back quite altered characters, and, while they are at Washington contract habits, the very mention of which is quite revolting to chaste and unpolluted ears. There can be no doubt that the existence of slavery in this district has much to do with creating such a state of things as this; and as Washington is one of the great slave marts of the country, where buyers and sellers of their fellow-creatures come to traffic in human flesh; and where men, women, and children are put up to auction, and sold to the highest bidder, like so many head of cattle; this brings together such a collection of speculators, slave-dealers, gamblers, and adventurers, as to taint the whole social atmosphere with their vices. All this is freely acknowledged in private conversation; but when people talk of it they speak in whispers, and look around to see that no one is listening; for it is at the peril of life that such things are ventured to be spoken of publicly at all."

We had marked some few other passages for extract, but must defer them till next week.

*The Negroland of the Arabs Examined and Explained; or an Inquiry into the Early History and Geography of Central Africa.* By W. D. Cooley. London, Arrowsmith.

No small share of literary courage is required in one who ventures on the elucidation of Arab geography. There cannot be a subject more obscure, or, considering its extent, more barren; nor can skill make it attractive, whatever may be gained for literature by the successful treatment of it. The labour of discussing the Arab accounts of Central Africa, may be compared to that of raising dams and embankments, and digging drains, for the purpose of reclaiming a soil which may hereafter be clothed in verdure and planted in gardens, but which is, in the first instance, an unsightly waste. At present, our

knowledge of Central Africa can hardly be said to go further back than the early part of the sixteenth century. In the middle of the fifteenth century, indeed, the Portuguese navigators, and with them the Venetian Ca da Mosto, learned something respecting the interior of that continent while exploring its western coast. But it was not till the middle of the sixteenth century that the Description of Africa, written by Giovanni Leo (a captive Moor), was published; which, though it speaks only of the frontier kingdoms of the Blacks adjoining the Desert, continued to a recent period to be the foundation of all works relating to the history and geography of Central Africa. But though Leo's Description has always been highly prized, it has never been thoroughly understood; and the obscure passages of it are now for the first time explained.

The Arab writers who treat copiously of Central Africa reach back to the eleventh century. But what have the Moderns learned from them? what pains have been taken to arrive at the true interpretation of them? It is manifest that all history must from time to time be recomposed, in order that the increasing resources of criticism, derived from experience, may be brought to bear on the past. Without such a continual remoulding, the various departments of knowledge would soon cease to harmonize together. Now, certainly no branch of learning stands so much in need of critical examination, as the early geography of Central Africa. Without a critical disquisition on Arab geography, it would be impossible to write a treatise on that subject at once popular and correct.

In the Inquiry here published, an attempt is made to discover the key to the true reading of the Arabs, and the result is a series of conclusions combining in a perfect harmony characteristic of truth alone. It is needless for us to go through the several points established in the Inquiry, and not very easy to separate the parts of a subtle train of reasoning. It will be sufficient to observe, that if the author has established his case, he has made a large addition to the history and geography of Central Africa. He has pierced through the darkness of five centuries, and traced the history of that country from the first introduction of Mohammedism into it. We are shown the conquering course of the Morabites (the Almoravides of the Spaniards) on the southern side of the Great Desert, and their influence on the Blacks, who, elated with their new religion and with victory, flowed back on the Desert, subjecting Ghanah, and founding Tomboktu. It is shown that those conquerors were of the same race as the Mandingoes. The northern and eastern limits of their empire are pointed out, and a list of their kings is given to the end of the fourteenth century. The connexion thus established between the history of the ancient Ghanah and the Mandingo empire of Mali, is a very important step gained towards an acquaintance with the progress of African civilization. Again, it is shown that the hilly part of the country now called Houssa, was the region from which the slave trade entirely drew its chief supplies,—an historical fact which cannot fail to have left traces in the sentiments and habits of the people. Apropos of the slave trade, the author observes—

"It is impossible to deny the advancement of civilization in that zone of the African continent which has formed the field of our inquiry. Yet barbarism is there supported by natural circumstances with which it is vain to think of coping. It may be doubted whether, if mankind had inhabited the earth only in populous and adjoining communities, slavery would have ever existed. The Desert, if it be not absolutely the root of the evil, has, at least been from the earliest times the great nursery of slave hunters. The demoralization of the towns on the southern borders of the Desert has been already pointed out;

and if the vast extent be considered of the region in which man has no riches but slaves, no enjoyment but slaves, no article of trade but slaves, and where the hearts of wandering thousands are closed against pity by the galling misery of life, it will be difficult to resist the conviction that the solid buttress on which slavery rests in Africa, is—The Desert."

There are several hints of a pregnant nature scattered through this volume, relating to historical events, which deserve to be better developed. A great quantity of criticism and collateral information is also heaped together in notes, as if the object were to save paper. But the author has foreseen the objections to which he was exposed on the score of too great brevity, and observes in his preface:—

"In conclusion, it may be remarked, that the attempt here made, however successful it may be deemed,—and it cannot be denied that it broaches some truths, and discloses a new and logical method of treating an interesting subject—is yet but a sketch, which remains to be filled up, after a careful examination of the numerous Arabic MSS. preserved in the public libraries here and abroad, by some one better qualified for that labour, and enjoying fairer opportunities than the writer of these pages."

The appearance of this work is extremely opportune at a moment when the labour of civilizing Africa is undertaken with so much zeal and earnestness. Some knowledge of the past is indispensable for those who would regulate the future. It is only by studying the history of Negroland, that we can learn to appreciate correctly the influence of its several nations, or to distinguish certainly between what is solid and what is transient in its present condition.

#### THE PERCY SOCIETY.

*Old Ballads, from Early Printed Copies of the Utmost Rarity: now for the first time collected.* Edited by J. Payne Collier.—*The Early Naval Ballads of England.* Collected and Edited by J. O. Halliwell.

When the Annals of English Literature are written,—when some worthy follower in the footsteps of Warton shall continue his History of English Poetry to our time,—Percy's Reliques of Ancient English Poetry, first published in 1765, will occupy a distinguished place in his Annals. Few books have had more influence on our literature,—no other collection of old English verse such regenerating effects. The popularity of the French school ceased. Goldsmith and others took to ballad verse, Monk Lewis and Scott followed, while Wordsworth and Southey have printed their grateful obligations to the Bishop and his book. Himself a poet, Percy had a taste beyond his own powers, (which, however, wanted exercise rather than cultivation,) and the society formed within the last fifteen months for the republication of ballads and broadsides, and for printing the rarer works in early English verse, have shown their sense of Percy's services when they called this society by his name. From the nine publications of this Society we have selected two for the subject of the present article; but we shall hereafter refer to Mr. Mackay's Songs of the London Prentices, and Mr. Croker's Historical Songs.

Mr. Collier's contribution contains five-and-twenty broadsides of the Elizabethan era, by Elderton and Deloney among the more famous "makers," and Dick Tarlton, the clown, and *King Cambyeses* Preston among the hitherto unknown lights in ballad-metres. All have been of the utmost rarity, and all, from their age at least, are of interest; but the gem of the volume, to our taste, is—

A worthy Myrrour, wherein ye may marke  
An excellent discourse of a breeding Larkie:  
By ready whereof perceyve well ye may  
What at trust is freendes or on kinsfolks to stay.

by Arthur Boar, or Boucher, and printed at London by Richard Johnes.

A Larkie sometimes did breed  
Within a field of corne,  
And had increase when as the grayne  
Was redy to be shorne.

Shee, wary of the tyme  
And careful for her nest,  
Debated wisely with her selfe  
What thynge to doo were best.

For to abyde the rage  
Of cruel reapers hande,  
Shee knew it was to perillous  
With safetie for to stande.

And to dislodge her broode,  
Unable yet to flye,  
(Not knowing whither to remove)  
Great harmes might hap thereby.

Therefore she ment to staye  
Tyll force constrained to flecte,  
And in the whyle for to provoyde  
Some other place as meete.

The better to provyde  
The purpose for her mynde,  
Shee would forthwith go seek abroad,  
And leave her yong behind.

But this was not done without safe counsel to her nestlings to listen "with heedefull eares" to the remarks of all who passed by.

Thus sayde shee vanaste her selfe  
Upon her longest toe,  
And mounted up into the skies  
Styll singing as shee flew.

Anone shee home returnde  
Full fraught with choyce of meate;  
But loe, (a suddaine change) her byrdes  
For feare could nothyng eate.

Therewith agast she cryed,  
What, how? what meaneth this?  
I charge ye on my blessing tell  
What thynge hath chaunst amis.

Are these my welcomes home,  
Or thanks for food I have?  
Ye wouted were with chirping cheare  
To gaue before I gave:

But now such quawmes oppresse  
Your former quiet kynde,  
That (quite transformed) dumb mute things,  
And senselesse soules I finde.

The prime and eldest birde  
(Thus cheekt) began to say,  
Alas, dear dame, such newe we herd  
Sence ye were flown awaye.

The owner of this plot  
Came hither with his sonne,  
And sayd to him, this wheat must down,  
Tis more than time 'twere don:  
Go get thee to my frendes,  
And byd them come to morne,  
And tell them that I crave their helpe  
To reape a peece of corne.

The old Lark, after a little hesitation, thoughtfully says:—

Tush, frendes are hard to finde,  
True friendship seild apperes:  
A man may misse to have a friend,  
That lives old Nestors yeares.

And sarcastically swears—

And sweare eene by the tuft  
That grows upon my crowne,  
If all his helpe be in his frendes,  
This corne shall not goe downe.

The old bird is a true prophet, and flies from home to procure fresh food, and hears, on her return, that the farmer had called upon his kin to assist him in the reaping of his field:—

But when shee hard of kinne,  
Shee laughinge cried amayne,  
A pin for kin, a figge for frendes,  
Yet kinnes the worst of twayne.

And then adds:—

I must goe furnish up  
A neast I have begone,  
And wyll returne and bring ye meate  
As soone as it is done.  
Then up shee clam the clowdes  
With such a lusty saye,  
That it rejoyste her yonglinges hartes  
As in their neast they laye:  
And much they did commend  
Their mother's lofty gate,  
And thought it long till time had brought  
Them selves to such estate.

But in this delightful reverie they hear their old friend the farmer say:—

Myselfe wyll have it downe,  
Sence needes it must be so,  
For proof hath taught me too much wit  
To trust to any mo.  
Who gives me glosing wordes,  
And fayles me at my neede,  
May in my Pater Noster be  
But never in my Creede.

The birdes that listnyng laye  
Attentive to the same,  
Informde their mother of the whole  
As soone as ere she came.

Yea mary, then quoth shee,  
The case now altered is:  
We wyll no longer heare abyde:  
I always feared this.

But out shee got them all,  
And trudged awaye apace,  
And through the corn shee brought them safe  
Into another place.

God send her lucke to shun  
Both hawke and fowler's gin;  
And mee shee hap to have no neede  
Of frende, nor yet of kin.

Finis. ARTHUR BOAR.

To collect the Early Naval Ballads of England has been the task of Mr. Halliwell, who has brought together some interesting specimens of our Maritime Muse before the days of Dibdin. We pass over the well-known ballad on Sir Andrew Barton, the old song of 'You gentlemen of England who live at home at ease,' and Lord Dorset's 'To all you ladies,' &c., (which, by the bye, is very incorrectly given,) to cull from stores that will be new to many of our readers. There is something of the right stuff about—'On the Duke's late glorious success over the Dutch in Southwold Bay, on the 20th May, 1672:—'

One day, as I was sitting still,  
Upon the side of Dunwick-hill,  
And looking on the ocean,  
By chance I saw De Ruyter's fleet,  
With royal James's squadron meet,  
In sooth it was a noble treat  
To see that brave commotion.

I cannot stay to name the names  
Of all the ships that fought with James,  
Their number or their tonnage;  
But this I say, the noble host  
Right gallantly did take its post,  
And covered all the hollow coast,  
From Walderseyck to Dunwich.

The French who should have joined the Duke,  
Full far astern did lag and look,  
Although their hulls were lighter:  
But nobly faced the Duke of York,  
Though some may wink, and some may talk,  
Right stoutly did his vessel stalk,  
To buffet with De Ruyter.

Well might you hear their guns, I guess,  
From Sizewell-gap to Easton Ness,  
The show was rare and sightly:  
They battered without let or stay  
Until the evening of that day,—  
'Twas then the Dutchmen run away,  
The Duke had beat them tightly.

Of all the battles gained at sea,  
This was the rarest victory,  
Since Philip's grand armada.  
I will not name the rebel Blake,  
He fought for horson Cromwell's sake,  
And yet was fore'd three times to take,  
To quell the Dutch bravado.

So now we've seen them take to flight,  
This way, and that, where'er they might,  
To windward or to leeward:  
Here's to King Charles, and here's to James,  
And here's to all the captains' names,  
And here's to all the Suffolk dames,  
And here's to the house of Stuart.

This, too, on the gallant-hearted old Admiral Benbow, who died

"Where Blake and mighty Nelson fell,"  
smacks of the proper element. Mr. Halliwell copies a broadside, printed at Salisbury, by Fowler, a noted ballad printer of the last century:—

Come all you sailors bold,  
Lend an ear, lend an ear;  
Come all you sailors bold, lend an ear:  
'Tis of our admiral's fame,  
Brave Benbow called by name,  
How he fought on the main,  
You shall hear, you shall hear.

Brave Benbow he set sail  
For to fight, for to fight,  
Brave Benbow he set sail for to fight;  
Brave Benbow he set sail,  
With a fine and pleasant gale,  
But his captains they turn'd tail,  
In a fright, in a fright.

Says Kirby unto Wade,  
I will run, I will run,  
Says Kirby unto Wade I will run:  
I value not disgrace,  
Nor the losing of my place,  
My enemies I'll not face  
With a gun, with a gun.



'Twas the Ruby and Noah's Ark  
Fought the French, fought the French,  
'Twas the Ruby and Noah's Ark fought the French;  
And there was ten in all,  
Poor souls, they fought them all,  
They valued them not at all,  
Nor their noise, nor their noise.

It was our admiral's lot,  
With a chain-shot, with a chain-shot,  
It was our admiral's lot, with a chain-shot;  
Our admiral lost his legs,  
And to his men he begs,  
Fight on, my brave boys, he says,  
'Tis my lot, 'tis my lot.

While the surgeon dress'd his wounds,  
Thus he said, thus he said,  
While the surgeon dress'd his wounds, thus he said,  
Let my cradle now in haste,  
On the quarter-deck be placed,  
That my enemies I may face  
Till I'm dead, till I'm dead.

And there bold Benbow lay  
Crying out, crying out,  
And there bold Benbow lay crying out:  
Let us tack once more,  
We'll drive them to their own shore,  
I value not half a score,  
Nor their noise, nor their noise.

The snatches that follow, the first from 'The Shadwell Tar's Farewell,' and the second from 'The Sailor's Resolution,' represent well the spirit and feeling of our navy under Hawke:—

But hark! Steppeny bells are a ringing,  
The gale wafts the sweet music nigher:  
Methinks I to battle am springing,  
Mid thunder and whirlwinds of fire!  
Ring louder, ye bells! O, ring louder,  
And victory must be our own;  
Whilst Frenchmen exhausting their powder,  
Their signal defeat shall bemoan.  
With cannon, by Fate well directed,  
We'll curb the proud navy of France;  
Defeat the invasion projected,  
And teach the Mounseers a new dance.  
One kiss, dearest Nell! and I leave you;  
Take care of our Dickey and Nan:  
By Neptune I'll never deceive you,  
But toast you in every can.  
When I in my hammock am rolling,  
I'll dream of my Nelly, my dove;  
Abroad, never once go a-strolling,  
But come back quite brimful of love.  
With cannon, &c.

Stick stout to orders, messmates,  
We'll plunder, burn, and sink;  
Then France, have at your first-rates,  
For Britons never shrink.  
We'll rummage all we fancy;  
We'll bring them in by scores;  
And Moll, and Kate, and Nancy,  
Shall roll in Louis d'ors.

Dibdin caught the spirit of these passages in the happiest of his songs.

*The Expediency of Preaching against the Amusements of the World, Considered in a Letter to a Clerical Friend.* By the Rev. H. Woodward, A.M. Duncan & Malcolm.

THE author of this little work has been long one of the popular leaders of what is usually called the Evangelical Section of the Irish Church: his essays and sermons have been received with approbation in England, and therefore his opinions on one of the important points which brings religion into immediate contact with social usages are entitled to our respectful consideration. His object is to show that it is not expedient for the clergy to preach against what are called the fashionable amusements of the world. Having observed that a clergyman's interference with the outward conduct of his flock is likely to secularize his intercourse, he lays down the following principle:—

"In the first place, it is, I conceive, the peculiar duty of the Christian pastor, rather to influence the mind and inculcate principles, than to regulate the outward conduct of those committed to his care. \* \* \* Many things in the course of life, in a moral point of view, are such as a wise authority would desire neither, on the one hand, to sanction, nor on the other hand to forbid."

The attempt to legislate from the pulpit on such matters would, in the author's opinion, involve a minister in endless intricacies:—

"If not contented with the infusion of regulating and corrective principles, he must needs legislate in a matter thus of various shades and infinite gradations,

where is he to begin, to end, or to draw the line? Down from the opera and the masquerade to battle-door and shuttlecock, and whipping of a top; down from the independent individual who takes the most active lead in fashionable frivolities, to the member of a family who occasionally and reluctantly complies, and taking in all the possible combinations of circumstances that may arise to complicate each case;—a whole life might be spent in drilling the ranks, and regulating the movements of a large parish, thus thrown for direction upon his shoulders. And besides this, he must as I have just now anticipated, either at once lay his veto upon a thousand things, without which young persons, not seriously and affectionately religious, will be discouraged, become spiritless, and droop; or give a solemn sanction to many, at least, doubtful trifles, which it would be far better for a minister not to seem to notice than authoritatively to approve."

Further, Mr. Woodward believes that the denunciation of amusements has a tendency to divide a congregation into parties, and to identify the clergyman with one of them. On this point he speaks with the authority of experience:—

"I know many individuals, particularly of the middle classes, who oppose the things in question, with an acrimony which is far worse than the levities they condemn; and I am convinced, that if such persons were acquainted with their own hearts, they would perceive that much of the sharpness arises from a jealousy of the upper ranks, and from being mortified at their own exclusion from the envied brilliancies of higher life. Besides, there are not a few who, from mere circumstances, from the prejudice of education, or from being told by some popular leader that amusements are inconsistent with a strict profession, abstain from such pursuits, and yet who have no devotional taste, no enlightened apprehension of the real evils they involve. Such persons, it is true, renounce the card-table, theatre, and ball-room—but they supply their place with every silly levity which is not in the list of the proscribed diversions. Like those who abstain from flesh, and then dress up their fish with every stimulating accompaniment and piquant sauce, which may, if possible, surpass the forbidden aliment in richness and in flavour;—these renouncers of amusements seem to put invention on the rack to find out substitutes; and eagerly catch at every frivolity and every accommodation to the spirit of the world which they do not find written in the *Index Expurgatorius*."

The gratification which the persons thus graphically described derive from a sermon against "the sins they have no mind to," is anything but a religious feeling:—

"They are filled with triumph, and stimulated to a feverish height. They chuckle at the thought, that their minister has laid on the lash so well. Significant nods are interchanged, and whispers freely circulate how their gay neighbours had got enough of it; how one was afraid to look up from the ground, and another, who determined to brave it, felt it the most of all."

Having shown the peril of sermons directed against what are known to be the practices of a large portion of an ordinary congregation, Mr. Woodward proceeds to inquire whether public morals would be improved if the rigid denouncers of worldly amusements gained a complete victory and succeeded in effecting their total abolition:—

"Certain it is, that the supreme Disposer of the world has, in all ages, and in all nations, made provision for something of the kind. And certain it no less is, that if society, at its present moral level, were deprived of these its accustomed stimulants, it would seek for some substitutes to supply their place. Would the change, then, in all fair probability, be for the better? Would not rank, thus stripped of all its drapery, be forced to clothe itself in sullen haughtiness and tenfold pride? Would not the young and thoughtless, shut out from all the scenes of lighter gaiety, rush, in too many instances, as their only resource, into the horrible pit and miry clay of sensual and degrading vices? Could the Church regain her plenitude of power, and dictate to the state a code of laws, by which all theatres were

closed, balls and concerts made penal, and every amusement banished from the land,—who will say, that public morals would be improved? Nay, who will deny, that the most fearful consequences might ensue, and that human passions might take a far worse direction than they do at present, and sweep all decency before them?"

Mr. Woodward's brief defence of theatrical amusements, at least his refusal to sanction their prohibition in the present state of society, is stated very simply and forcibly:—

"I am convinced that the theatre has been to some a school at least of heathen virtues; and surely heathen virtues are better than heathen vices. It has raised the grovelling slave of avarice, selfishness, and animal indulgence, to a more human level. It has taught him that honour, patriotism, disinterestedness, and friendship are not mere empty names,—that we do not live for ourselves alone, but that man has claims upon the heart of man."

We need not pursue the subject farther: we have quoted sufficient to direct the attention of many well-disposed people to the evils that may arise from too rigid a system of legislation in the social and domestic circle; and we have preferred giving them the results of "old experience" from one who has long been eminent for maintaining a high standard of Christian excellence, to bestowing any advice derived from the reasonings of philosophy or the lessons of history.

*The Poetical Works of Thomas Moore.* Collected by himself. Vols. 7 & 8. Longmans.

THE seventh volume of this new edition completes Lalla Rookh: but its prefatory remarks principally refer to the sketches of the French metropolis taken immediately on the Restoration, when, as Mr. Moore smartly says, the aspect of Parisian society was such, "as if in the days succeeding the Deluge, a small coterie of antediluvians had been suddenly evoked from out of the deep, to take the command of a new and freshly starting world." Of these Antediluvians the satirical author had already taken cognizance in his younger days, when the Comte d'Artois, the present King of the French, and his two brothers, had met at the Earl of Moira's. The Poet, who was also guest at Donington Park, records a passage of their manners, throwing light upon royal courtesy and a pig-tail:—

"A small party of distinguished French emigrants were already staying on a visit in the house when Monsieur and his suite arrived; and among those were the present King of France and his two brothers. Some doubt and uneasiness had, I remember, been felt by the Duc de Montpensier and the Comte de Beaujolais, as to the reception they were likely to encounter from the new guest; and as, in those times, a cropped and unpowdered head was regarded generally as a symbol of Jacobinism, the Comte Beaujolais, who, like many other young men, wore his hair in this fashion, thought it, on the present occasion, most prudent, in order to avoid all risk of offence, not only to put powder in his hair, but also to provide himself with an artificial queue. This measure of precaution, however, led to a slight incident after dinner, which, though not very royal or dignified, was at least creditable to the social good-humour of the future Charles X. On the departure of the ladies from the dining-room, we had hardly seated ourselves in the old-fashioned style, round the fire, when Monsieur, who had happened to place himself next to Beaujolais, caught a glimpse of the ascitic tail,—which, having been rather carelessly put on, had a good deal straggled out of its place. With a sort of scream of jocular pleasure, as if delighted at the discovery, Monsieur seized the stray appendage, and, bringing it round into full view, to the great amusement of the whole company, popped it into poor grinning Beaujolais' mouth."

Nor, of course, does the song-writer forget to chronicle how he was made to sing 'Farewell, Bessy,' and other of his earliest attempts at mu-

sical composition, to delight the gentlemen of the *ancien régime*. Such recollections and such personages—whimsically combining themselves with the sights of Paris after the storm, not the least eminent of which were the odd unsympathising figures presented by the English in their first descent upon the Continent,—could hardly fail to be embodied in some form or other. And hence sprung dear Miss Biddy Fudge, with her passion for the linen-drafter,—Bob, with his smattering of gastronomic lore; hence the chill prejudiced leader of the exploring party; his wisdom, philosophy, and philanthropy, parcelled up with the red tape of Downing Street, to be directed at pleasure, by “the powers that were.” The Fudges are not yet forgotten; and we are by no means sure that Biddy’s ecstasies concerning the bonnets she put on and the moustaches she fell in love with, will not reach as distant a stage on the road to Futurity as the more sentimentally tender Tulip Cheek, and her lover—the Prince of tale-tellers.

The ‘Rhymes on the Road,’ which also the seventh volume contains, are a rambling diary of that Italian journey, the most interesting days of which were recorded in the ‘Life of Byron.’ A recollection or two of Rome, not to be found in that book, shall have a place here:—

“In the society I chiefly lived with, while at Rome, I considered myself singularly fortunate; though but a blind worshipper of those powers of Art of which my companions were all high-priests. Canova himself, Chantrey, Lawrence, Jackson, Turner, Eastlake,—such were the men of whose presence and guidance I enjoyed the advantage in visiting all that unrivalled Rome can boast of beautiful and grand. That I derived from this course of initiation anything more than a very humbling consciousness of my own ignorance and want of taste, in matters of art, I will not be so dishonest as to pretend. But, to the stranger in Rome every step forms an epoch; and, in addition to all its own countless appeals to memory and imagination, the agreeable auspices under which I first visited all its memorable places could not but render every impression I received more vivid and permanent. Thus, with my recollection of the Sepulchre of St. Peter, and its ever burning lamps, for which splendid spot Canova was then meditating a statue, there is always connected in my mind the exclamation which I heard break from Chantrey after gazing, for a few moments, in silence, upon that glorious site,—‘What a place to work for!’ In one of the poems contained in this volume allusion is made to an evening not easily forgotten, when Chantrey and myself were taken by Canova to the Borghese Palace, for the purpose of showing us, by the light of a taper—his favourite mode of exhibiting that work—his beautiful statue of the Princess Borghese, called the *Venere Vincitrice*. In Chantrey’s eagerness to point out some grace or effect that peculiarly struck him, he snatched the light out of Canova’s hand; and to this circumstance the following passage of the poem referred to was meant to allude:—

When he, thy peer in art and fame,  
Hung o’er the marble with delight;  
And, while his lingering hand would steal  
O’er every grace the taper’s rays,  
Gave thee, with all the generous zeal  
Such master-spirits only feel,  
That best of fame—a rival’s praise.

“With Canova, while sitting to Jackson for a portrait ordered by Chantrey, I had more than once some interesting conversation,—or, rather, listened while he spoke,—respecting the political state of Europe at that period, and those ‘bricconi,’ as he styled them, the sovereigns of the Holy Alliance; and, before I left Rome, he kindly presented to me a set of engravings from some of his finest statues, together with a copy of the beautifully printed collection of Poems, which a Roman poet named *Misirini* had written in praise of his different ‘Marmi.’”

A few words concerning the far-famed *Kilkenny* theatricals complete the amount of new contributions to this volume. With the eighth, we begin the history of ‘The Loves of the Angels,’ which was undertaken, says its author,

when the cloud of adversity was over him, and the knavery of a deputy had exposed him to heavy pecuniary liabilities. A foreign residence was deemed prudent till the affair should be arranged. Thoroughly do we sympathize with the warm-hearted pride with which our author counts up the liberal offers made for his relief by many of his friends, and his own manly and independent resolution to extricate himself by his own literary exertions,—which he did. But composition, by his own confession, always a labour, though a labour of love to Mr. Moore, was with difficulty carried on under the circumstances of his exile:—

“To write for the means of daily subsistence, and even in most instances to ‘forestall the slow harvest of the brain,’ was for me, unluckily, no novel task. But I had now, in addition to these home calls upon the Muse, a new, painful, and, in its first aspect, overwhelming exigence to provide for; and, certainly, Paris, swarming throughout as it was, at that period, with rich, gay, and dissipated English, was, to a person of my social habits and multifarious acquaintance, the very worst possible place that could have been resorted to for even the semblance of a quiet or studious home. The only tranquil, and, therefore, to me, most precious portions of that period were the two summers passed by my family and myself with our kind Spanish friends, the V\*\*\*\*\*s, at their beautiful place, *La Butte Coaslin*, on the road up to Bellevue. There, in a cottage belonging to M. V\*\*\*\*\*, and but a few steps from his house, we contrived to conjure up an apparition of Sloper-ton;† and I was able for some time to work with a feeling of comfort and home. I used frequently to pass the morning in rambling alone through the noble park of St. Cloud, with no apparatus for the work of authorship but my memorandum-book and pencils, forming sentences to run smooth and moulding verses into shape. In the evenings I generally joined with Madame V\*\*\*\*\* in Italian duets, or, with far more pleasure, sat as listener, while she sung to the Spanish guitar those sweet songs of her own country to which few voices could do such justice. One of the pleasant circumstances connected with our summer visits to *La Butte* was the near neighbourhood of our friend, Mr. Kenny, the lively dramatic writer, who was lodged picturesquely in the remains of the Palace of the King’s Aunts, at Bellevue. I remember, on my first telling Kenny the particulars of my Bermuda mishap, his saying, after a pause of real feeling, ‘Well—it’s lucky you’re a poet—a philosopher never could have borne it.’ Washington Irving also was, for a short time, our visitor; and still recollects, I trust, his reading to me some parts of his then forthcoming work, *Bracebridge Hall*, as we sat together on the grass walk that leads to the Rocher, at *La Butte*.”

The Life of Sheridan, then in contemplation, was of necessity suspended: the ‘Epicurean,’ already sketched, was also laid by: the author contenting himself with collecting materials for it, and waiting for a more quiet season to elaborate them. ‘The Loves of the Angels,’ a poem written far more rapidly than was its author’s custom: and the ‘Fables for the Holy Alliance,’ with a new number of Irish Melodies, were the most substantial fruits of the foreign sojourn;—substantial enough, however, to liquidate the claim made upon the honourable Poet, which had been reduced to the amount of a thousand guineas. We are promised, for the volume to come, “comments and notices” on the fugitive political poems, which have been thrown off by Mr. Moore during the last twenty or thirty years. We hope the promise will be kept—liberally. Here is one of the texts to be illustrated:—

Cotton and Corn.

A DIALOGUE.

Said Cotton to Corn, ‘tother day,  
As they met and exchanged a salute—  
(Squire Corn in his carriage so gay,  
Poor Cotton, half famish’d on foot):

† “A little cot, with trees around,  
And, like its master, very low.—POPE.

“Great Squire, if it isn’t unwell  
To hint at starvation before you,  
Look down on a poor hungry devil,  
And give him some bread I implore you!”

Quoth Corn then, in answer to Cotton,  
Perceiving he meant to make free—  
“Low fellow, you’re surely forgotten  
The distance between you and me!”

“To expect that we, Peers of high birth,  
Should waste our illustrious acres,  
For no other purpose on earth  
Than to fatten curst calico-makers!”

“That Bishops to bobbins should bend—  
Should stoop from their Bench’s sublimity,  
Great dealers in *law*, to befriend  
Such contemptible dealers in dimity!”

“No—vile Manufacture! ne’er harbour  
A hope to be fed at our boards;—  
Base offspring of Arkwright the barber,  
What claims canst thou have upon Lords?”

“No—thanks to the taxes and debt,  
And the triumph of paper o’er guineas,  
Our race of Lord Jemmies, as yet,  
May defy your whole rabble of Jennys!”

So saying—whip, crack, and away  
Went Corn in his chaise through the throng,  
So headlong, I heard them all say,  
“Squire Corn would be down, before long.”

#### OUR LIBRARY TABLE.

*Observations on the best means of Propelling Ships*, by A. S. Byrne.—One of the many pieces of quackery issuing from the press in swarms, which, under the disguise of mechanical treatises or scientific discussions, are in reality nothing more than the advertisement of some patent in which the advertiser takes an interest. We have in this the usual number of statements wanting facts, and of assertions without argument: the burden of the tale being that a particular species of spiral propeller is the best possible, and that the Archimedean Screw, of which it is a mere modification, is the best possible. The author frequently abstains from mathematical investigation, in courtesy to the presumed ignorance of the reader, who, on the other hand, may be consoled for the loss by the consideration that most ordinary scholars are better mathematicians, and sounder mechanicians, than the author of this Treatise. It is much to be regretted that the prevalent mechanical taste should be abused to the purposes of imposing on the public an incessant deluge of reports and observations, in which the aim of the writer is, to tell only that small portion of truth, or of error, which may seem to favour his interested views.

*Craig’s Rotatory Steam Engine explained and illustrated*, &c.—Another of the same class and character.—Hero’s Engine of Simple Emission revived. According to this treatise, James Watt has done nothing more than obscure in the ponderous rubbish of the modern steam-engine, the elegant principle of Craig’s, alias Avery’s, alias Hero’s steam-engine. The principle of this modern antique, is the principle of recoil. It is somewhere narrated in the history of navigation, that an inventor of improved motive power conceived the idea of propelling a ship by gunpowder in the following manner:—a large cannon was placed on the stern of the ship, pointing outwards abaft, and being continually fired in that direction, it was found that 100 barrels of gunpowder, or thereabouts, advanced the ship two leagues in seven hours, showing that the invention was perfectly successful! The same principle of recoil, only substituting steam for gunpowder, is here advanced, and we have no doubt will, when tried, be equally successful!!

*On the Improvement of the Navigation of Rivers*, by W. A. Brooks.—This is a thoughtful essay on an important subject. Vast sums of money are annually expended in removing the impediments of river navigation, and reducing bars, shoals, banks, &c., but in many cases it is found that fresh deposits undo all that has been effected by the dredging-machine; indeed, in some instances the deterioration of harbours appears to be progressive, in spite of all our efforts. On the other hand, the Clyde affords a signal proof of the great improvement of which river navigation is susceptible. Within the memory of persons now alive, the Clyde was so obstructed by bars and sand-banks that barges or similar craft drawing only three feet water could alone be employed in the trade of Glasgow; it is now common to see vessels of more than two hundred tons at the Broomielaw Quay. Mr. Brooks has compared the natural condition of a barred river with that of a

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river free from such impediments, and he thence deduces practical suggestions for the removal of the former. Without hazarding any opinion on the correctness of his theory, we may state that his views well deserve the consideration of all who feel an interest in the subject.

*Elements of Algebra*, by R. Wallace, A.M.—A simple and practical little work. By keeping the doctrine of equations steadily in view from the starting post, the author has saved the student from the old annoyance of working in the dark, and learning nothing more than rules for combining symbols, without discerning their object or purpose.

*A Brief Treatise on Geology*, by B. Biblicus Delivinus.—One of many attempts to adapt not a total ignorance, but a crude and contracted sort of knowledge of supposed geological facts, to an equally supposititious enlargement and comment on the supposed scientific meaning of the Mosaic narrative of creation. Take as a specimen—"There are many reasons for concluding that (as on the third day of creation) earthquakes were employed, as the second causes in separating and gathering the waters together unto one place, so, at the time of the deluge, volcanic agency may have been exerted, in order to break up all the fountains of the great deep." In a note on this passage we learn that—"The word *all*, as it occurs here, implies volcanic subsidences, elevations, disruptions of strata, and even of continents, together with the subterraneous infusion of kaff, basalt, porphyry, and every kind of metallic vein."

*Geology as a Science*, &c., 2nd edition, by John Rooke.—Geology is certainly not treated as a science in this volume. If, however, any of our readers desire a new definition, a new classification, a new datum or a new inference, we recommend them to consider the following specimens:—"True Science is a prescribed form, contrived in aid of the human understanding," (p. 1).—"New red sandstone may appropriately close the Tertiary formation, or the sandstone series in stratified beds, along with its occasional accompaniments of limestone and coal," (p. 109).—"In its outlines as a science, Geology owes its existence to an inspired author—to Moses, brought up and educated in the court of Pharaoh: and therefore skilled in all the learning and wisdom of the ancients," (p. 357).

*Dictionary of Dates*, by Joseph Haydn.—According to the title-page and preface, this is a very comprehensive work, and will be found useful "to every man in the British Empire, whether he be the resident of a palace or a cottage." But speaking for ourselves—who, by the bye, and that may explain the fact, neither reside in a palace nor a cottage—we cannot understand the principle on which it has been compiled, and cannot therefore understand the mystery by which the information it undoubtedly contains is to be made available. We are told that its contents relate to *things*, and it will therefore be a useful companion to all biographical dictionaries, which relate to *persons*. This distinction is intelligible; but then it contains numberless articles which relate to persons, and numberless more which relate neither to persons nor things. We tried to obtain information on this important point, by following out such subjects as the work itself suggested: thus, as the very first article was 'Abacus,' a term in architecture, we sought for Adit, Adytum, Alceve, Aneone, but not one was to be found. Again, as Bangor, Bandon, Birmingham, &c., figured in its pages, we took this topographical hint, and sought, but without success, for Banff, Banffshire, Banbury, Basingstoke. Further, when by some strange chance we stumbled, under letter C, on an account of the Chevalier d'Eon, we looked for Shakespeare, Milton, and, failing in these, we abandoned all further attempts. The volume is said to contain more than 15,000 articles.

*Arcana Entomologica*, No. I., by J. O. Westwood, F.L.S., &c.—The object is to give coloured figures of some of the most interesting exotic insects contained in the extensive cabinets of this country; and, judging from the present specimen, we should consider that the work will be acceptable to entomologists. The beauty of the plates, indeed, renders it a drawing-room-table book. The first plate, however, is too crowded, and some of the outlines are rather coarse. We would also recommend a little more care in the drawing of the plants.

*East India Year-Book*.—A valuable compilation, supplying, on Indian affairs, the same kind of information which the Companion to the Almanac affords respecting the British islands.

*List of New Books*.—Fallacies of the Faculty, by Samuel Dickson, M.D., 8vo. 10s. cl.—Domestic Hours, Poems, by Mrs. Perring, 8vo. 10s. 6d. cl.—Horaz, or an Appeal to the Child of Many Prayers, by D. E. Ford, Author of *Deceps*, 18mo. 1s. 6d. cl.—Ashdown's (Mary) Seasons of Life, royal 12mo. 6s. 6d. cl.—Jamieson's Scottish Dictionary, Part V. 4to. 17s. 6d. cl.—Cow's Remarks on Fitting Bouts, crown 8vo. 4s. 6d. cl.—Bigland's Ancient and Modern History, new edit. 12mo. 6s. 6d.—Bullar's Scripture Questions, new edit. 18mo. 2s. 6d. cl.—Evans's Sketch of all Religions, by Bransby, new edit. 5s. cl.—Strickland's Queens of England, Vol. III. new edit. royal 12mo. 10s. 6d. cl.—Burke's Peers and Baronages, 1641, 1 vol. royal 8vo. 1s. 10s. cl.—The Prince-Duke, and the Page, edited by Lady L. Bulwer, 3 vols. post 8vo. 1l. 11s. 6d. bds.—Summer and Winter in the Pyrenees, by Mrs. Ellis, crown 8vo. 9s. cl. 11s. silk.—Billing's (Dr.) First Principles of Medicine, new edit. 8vo. 10s. 6d. cl.—Naturalist's Library, Vol. XXX. "Horses," by Col. H. Smith, 12mo. 6s. cl.—Stevens's New Synopsis, or Natural Order of Diseases, 8vo. 7s. 6d. cl.—The Cathedral, new edit. small 8vo. 10s. 6d. cl.—A Memoir of John Meadows, by Edgar Taylor, medium 8vo. 12s. 6d. bds.—History of the Hebrew Nations, by the Rev. J. W. Brooks, 12mo. 6s. cl.—Histories from Scripture, by Miss Graham, 2nd series, sq. 3s. 6d. cl.—The Cyclopædia of Practical Surgery, Vol. I. roy. 8vo. 2l. cl.—"Coming Out," and the Trials of Mary Hardy, f.c. 3s. cl.—The Mother with her Family, by the Rev. T. Timpon, 18mo. 2s. 6d. cl.—Bishop Andrews's Sermons, Vol. II. 8vo. 10s. 6d. cl.—Merivale's Lectures on Colonization and Colonies, Vol. I. 8vo. 12s. bds.—London's Encyclopædia of Plants, new edit. with Supplement, 8vo. 3l. 13s. 6d. bds. Supplement separate, 15s. cl.—Joseph Rushbrook, or the Poacher, by Captain Marryat, 3 vols. post 8vo. 31s. 6d. bds.—Mackenzie on Vision, 8vo. 10s. 6d. cl.—The Nestorians, or the Lost Tribes, by Dr. A. Grant, 8vo. 8s. 6d. bds.—Taylor's Letters from Italy, Vol. II. post 8vo. 8s. 6d. bds.—Biddulph's (T.) Plain and Practical Sermons, 2nd series, 12mo. 1s. 3s.—Nugge Literarie, by the Rev. R. W. Hamilton, 8vo. 12s. 6d. cl.—Thomas's Life of Napoleon, 2 vols. royal 8vo. 2l. 2s. cl.—Spence's Devotions, by Paget, new edit. 18mo. 3s. 6d. cl.—Berthelot on Dyeing and Bleaching, new edit. 8vo. 12s. cl.—The Last King of Ulster, 3 vols. post 8vo. 31s. 6d. bds.—Reid's (Lieut-Col.) Attempt to Develop the Law of Storms, new edit. royal 8vo. 24s. cl.—Views in Afghanistan, &c., by Sir K. A. Jackson, Bart. imp. 4to. 2l. 2s. 6d. cl.—Hand-Book of Architecture, Tapestries, Paintings, &c. of Hampton Court, 12mo. 2s. 6d. cl.—The Old Red Sandstone, by Hugh Miller, 12mo. 6s. 6d. cl.—D'Aubigné's History of the Reformation in Germany, &c. Vol. III. 8vo. 12s. cl.—Le Conte's Book of Birds, 40 coloured plates, royal 8vo. 31s. 6d. hf-morocco.—The Equestrian, a Hand-Book of Horsemanship, roy. 18mo. 3s. 6d. cl.—The Laird of Logan, new edit. f.c. 6s. cl.—Sketches in Erris and Trawley, by the Author of 'Sketches in Connaght,' post 8vo. 10s. 6d. cl.—The Ministry of the Angels, Discourses by the Rev. G. T. Mostyn, 12mo. 2s. 6d. cl.—Montagu and Neale's Elections, 12mo. 10s. bds.

#### ROYAL ACADEMY.

[Concluding Notice.]

As historical picture caught our eye on this our last visit to the Academy, which reminded us of an omission in a former notice. This was Mr. Herbert's *Brides of Venice* (410), a work which, unpleasant though it be, evinces power not to be lightly esteemed in these days of mediocrity. At first sight, the brides, by their excessive muscularity, seem so well fitted to cope with their brawny ravishers, that the gazer is much disposed to pass them by; and certainly they are stalwart women, with a touch of the *Trasteverina* rather than the *Biondina* in their composition. We may refer for proof to her whose outstretched arms keep as good time with her shrieks for assistance as if she had been sketched from the stage of the German Opera; and to the black-browed lady in the foreground, who, though clutched fast, is nevertheless unsheathing the sword of her assailant, with a sullen and resolved look, which assures us that she will use it in time of need. But the men redeem the picture, by the force of their heads and the vigorous display of their attitudes. As the group is descending a staircase, scope is given for foreshortening, which even Rubens might have delighted to grapple with; and the boy in the foreground, stepping into the boat, a stout bold dare-devil, to whom the least precious portions of the spoil, the coffers and the jewellery, have been confided, is an admirable figure, and painted with a force which does Mr. Herbert credit.

This Venetian legend naturally leads to the commencement of a landscape paragraph, with Mr. Turner's *Ducal Palace* (53) and *Giudecca* (66), which are so much less extravagant than his late Turnerisms, that, for their sake, we will not mention other wonderful fruits of a diseased eye and a reckless hand, which he has here exhibited. In these Venetian pictures it would be hard to exceed the clearness of air and water—the latter taking every passing re-

flection with a pellucid softness beyond the reach of meaner pencil. The architecture, too, is more carefully made out than has lately been the case with Mr. Turner, and both pictures are kept alive by groups of southern figures, which, seen from a certain remoteness, give a beauty and not a blemish to the scenes they animate. Mr. Turner has a rival in mannerism in Mr. Martin, whose *Celestial City* (428) and *Pandemonium* (570) need hardly a descriptive word to those who are familiar with the artist's works. We cannot, however, but record a protest against the violet and yellow hues in which the former is painted. No presumption that Dreamland is entered can reconcile the eye, however fine be "the frenzy in which it rolls," to such a renunciation of Truth and Nature. Very affected, too, in its orange tones, and the formal shapes of its trees, is Mr. Danby's *Enchanted Castle* (549); nevertheless, it is a picture to which Tennyson might write a ballad—so rich an air of feyism is diffused over it. In *Lienfjord Lake in Norway* (527), a sterner scene of beetling rocks and black waters, canopied by a passing storm, Nature is again poetized—but finely and forcibly. *A Morning at Rhodes—the Sculptor's Triumph* (466), is the best picture exhibited this year by its artist. A low mole crosses the foreground, in front of which is the still water lapping the smooth sand, behind it, stretching away unbroken as a mirror, to the distance where the harbour's mouth shows us the gigantic Colossus. Across the raised pathway described a procession is advancing, to instal the statue of Venus in her temple, and do honour to the master who made the marble wear such lovely forms. There may be a stiffness and timidity in the drawing of the single figures; but the spirit of antique festal solemnity is so thoroughly over them that, in default of the real music of "lutes and soft recorders," which heralded the goddess, the sight of it recalled to us one of the grand pagan marches of Gluck, so voluptuous in their sweetness, but yet so stately.

From these poetical landscapes, coming to the more prosaic works (so to say) of this department, we find many things to praise: exquisite freshness and fidelity in Mr. Lee's *Devonshire Scenery* (201), a simple composition of an overshot mill, shaded with fine trees, and a landscape of soft uplands in the background. How real this is, may be inferred from the totally different tone and treatment of the large landscape of *Highland Scenery* (300), in the Middle Room. To this we were at first sight tempted to object, on account of the excess of its foreground—a stream brawling over large flat stones, filling up a good quarter of the picture. Behind it, however, is the Loch of a limpid depth, which few southern waters boast; and a few fragments of grey ruin, sheltered by a dark hill,—the whole seen through an atmosphere whose clearness tells of storms that purify, rather than of suns that refine. Mr. Lee has painted many pictures better calculated *ad captandum*, but few which show greater mastery over effect, or a more implicit trust to nature. Mr. Creswick, too, is enlarging his boundaries much to our satisfaction. His *Rocky Stream* (187), and his *Pastoral* (1210), are in his familiar manner; but his *Mountain Road* (517)—a passage of autumnal scenery; a mountain brow, commanding a clear horizon, which suggests a superb prospect, is but recognizable as Mr. Creswick's by the easy and delicate pencilling of the foliage. We must include in this paragraph of beautiful realities, two excellent cattle-pieces (314 and 486), by Mr. T. S. Cooper, the *Trout Stream* (395) by Mr. Stark, who seems disposed to become the Hobbima of England; and a common scene (264) by Mr. Witherington in the Middle Room, which is decidedly one of his best pictures. Nor can we forget Mr. Fowler's *Bridge of Lehon, Brittany* (48) as a work of good promise as well as performance. Mr. Jones is in all his usual force as a painter of old towns in his *Fienna* (82). More than this may be said for the Eastern pictures of Mr. Roberts. His *Portico of the Temple of Dendera* (223) is a noble and impressive work. Another fine picture is the wide prospect of *Jerusalem* (399), which, indeed, justifies the Lamentation of the Prophet, chosen by way of motto—"Her gates are desolate"—so melancholy is the wilderness of burnt and barren hills which not even the bristling minarets and swelling domes in the background, nor the group of Easter pilgrims re-

turning from bathing in Jordan in the foreground, can relieve, or animate with an appearance of cheerfulness and habitation. The peculiarities of style which other of the artist's landscapes have displayed, are not to be seen in either of these fine pictures, and they form a noble close to a paragraph, on the strength of which we are not afraid of a challenge from any body of landscape painters in France, Germany, or Italy.

We wish that the portraits in this Exhibition rose to such an average as the landscapes; but dare not lay "that flattering unction" either to our own souls, or those of their painters. It is true that Briggs, and Pickersgill, and Phillips, and Shee, are here in their usual force, as may be seen in some dozen of clever and carefully finished works; that Sir D. Wilkie exhibits a half-length of a collegian (67), which our contemporaries admire in chorus; and that Messrs Faulkner, and Say, and Knight, and Boxall, and Middleton, are each credited with notes of admiration in our marked catalogue, so plentifully, that to enumerate their several works is impossible—and, indeed, superfluous; the style of treatment of their subjects by every one of these artists being now a thing familiar to the public. Mr. Chalon favours us with a fancy portrait, the size of life (216), which we but mention to protest against a meretriciousness destructive of much cleverness displayed in the arrangement of its details. Mr. Inskipp's *Zingarella* (520), a female head in a large hat, mannered though she be, is, for its simplicity, power, and breadth, worth fifty such compositions. A cabinet picture by Mr. Linnell (44), of a Spanish lady in a black cap sitting in a chair, for richness of colour, and cheerful yet sedate placidity of expression, is not surpassed by any portrait in the Exhibition. We must mention, too, Mr. Corbet's *Sally Paddock* (336) because his name is new to us; and having said that Mrs. Carpenter, Mr. Wood, and Mr. Grant are among the most successful portrait exhibitors, and added Mr. Morton's name, on the strength of his fine full-length of Mr. Charles Kemble (404), and Mr. Wilkin's, for the curiosity of his *Oceola Nickanoecher, a young Seminole Indian* (708), we have but to offer a very few words concerning the room hung with

#### Drawings and Miniatures.

Here, again, reiterated search finds little that is new. Mr. Chalon exhibits his usual power over court beauty and court finery, and his *Princess of Capua* (712) is, perhaps, as magnificent a specimen of his skill as the "drawing room" of the Academy has ever shown. Sir W. J. Newton displays his large coronation miniature picture of the *Honourable Mrs. Gage* (839), in which there is patient finish and fine colour—but we regret to add, but little pictorial effect. That the two are not inconsistent Mr. Ross proves, in his splendid miniature of *The Duchess of Somerset* (864), by no means an easy subject to manage. For specimens of effect without colour Miss Gillies' miniatures of Mr. Lough (764) and the Hon. R. Denman deserve honorable citation. Among the miniature painters, however, Mr. Thorburn remains our favourite, in right of such works as those numbered 835, 849 (which is almost equal in power to one of the cabinet portraits in oil of the Flemish school), and his *Honourable Mrs. Gage* (909). In the last there is everything that could be desired, living truth and intelligence of expression, exquisite grace in the arrangement of details, and a force of hand, in the right employment of which, genius must have its share as well as skill. We hope, however, that these excellent qualities will not seduce their possessor into exaggeration.

We now turn to the small room professedly devoted to—

#### Architecture.

and small as it is, it appears to be "all too large" for its requirements, for, on this, as on former occasions, a great part is occupied with paintings on various subjects in oil. We must believe that the Hanging Committee were desperately at a loss how to cover the walls of this room, for otherwise there are many even of the professed architectural drawings which would never have found a place in an exhibition of works of art. What, for example, is No. 1040 but an ingenious advertisement of "Chambers" to be let; No. 1053 but a "freehold estate" offered for sale to building speculators; No. 1053 but a haberdasher's shop, tricked out with gilt columns and fine shawls to tempt the ladies? If, indeed, the notice prefixed to

the catalogue that "no advertisement can be admitted" had been strictly enforced, there are many plans and projects for the occupation of building ground, many designs for squares and country houses, that would have been excluded, together with many very little cottages (much like those captivating specimens "to be let or sold" exhibited on the windows of auctioneers) with the name and address of the architect in very large letters figuring on them: others are merely duplicates, i. e. both ends of the same building, without variety of design.

The first work which fixes attention, is No. 993, *A Study for the Front of a Public Building*, by C. R. Cockerell, R.A. This is better known as a design for the Royal Exchange. In the details there are numerous defects, as the breaking of the entablatures over the columns, which injures the effect of the sculpture above, and destroys by its harsh contrast the effect of the perpendicular lines. The obelisks on the parapet, the details of the cupolas, and the other parts, are also bizarre. But these defects are forgotten in the fine feeling for the true expression of the subject which pervades the whole—the vistas of the colonnades seen through the archways, the mass of the exterior of the enclosed court towering above, the many beautiful transitions of composition, and the admirable mode in which the whole is adapted not only to its general subject and locality, but to its peculiarly irregular site. The consideration of these beauties, of so much knowledge and thought thus wasted, call forth a blush of indignation when we think of the ignorance which has superseded it. If the reader forgets the successful design, let him refresh his taste by the Standard of Cornhill, and wonder at No. 1090, which the Committee placed as one of the three in the first class.

The *Design for re-building Bridgewater House* (981), is, in our opinion, far below what might have been expected from its celebrated author, Mr. Barry. In truth, we think it vulgar; though we admit that the noble scale and site, the costly material and decoration, will produce a gorgeous effect, which is, perhaps, all that the public can appreciate. The design consists on one side, of an order of three quarter engaged columns, on the other, of pilasters, standing on plinths, which again stand upon a rusticated basement. Two rows of windows are imbedded between the columns, with the usual defects of this arrangement. The rusticated basement, which should by its massiveness and simplicity support and contrast with the superstructure, is perforated by numerous windows, expressing nothing beyond offices and butlers' pantries. Even the entrance is without dignity, another hole in the basement, under a balcony supported by projecting cantilevers. The entablature of the whole building is surmounted by a balustrade, and over each column is an ill-shaped vase; and the angles having two pilasters in elevation, give three of these bow-pots together. After the Travellers and the Reform Club, we should have expected better things.

Mr. G. W. Papworth has an Italian design (990), for a combination of club-houses. In composition and detail this design is much better than many which have the fortune to be carried into effect. The design by J. B. Papworth (978), has much that is good spoiled by the ugly cupolas, which we trust, for Mr. Papworth's credit, belong entirely to the Japanese palace at Dresden, the features of which it seems, from the description, he was to embody.

We find, as usual, many drawings for new churches. Of these, we may generally remark, that the artists improve in freedom of design and in picturesque effect. This, with an almost pedantic affectation of antiquity, seems to be the highest excellence even aimed at. Among the best, are Nos. 1095 and 1083, by Mr. W. Mosley. In these drawings, unfortunately, is not shown the absurd difference which usually exists between the exterior and interior of these imitative Gothic structures, and the pretty backgrounds disguise the mean and miserable effect of a Gothic toy amidst the square and massive-looking houses of a town. When the spirit, not the letter, of antiquity is better understood, Gothic architecture will not be so much in vogue for modern buildings. We will here suggest that the interest of all architectural designs would be greatly increased if the exhibitors were to append a small Plan to each drawing, without which they are often mere showy

pictures, on which, as designs, it is impossible to offer a comment. Mr. Cockerell has introduced one in the corner of the picture, and they are sometimes given on cards affixed to the frame.

A great part of the drawings exhibited are, as usual, from the competitions of the last year; and we can have no better evidence of the fatal influence which the present mode of competition exercises over the Art. Here are designs by not less than ten competitors for the Assize Courts at Liverpool; and out of them there is but one (1049), by J. T. Crew, in which there is even an attempt at an original thought. We cannot, on the whole, praise this design; for both composition and details are bad; yet there is, in the attempt at grandeur and simplicity, more for hope than in the usual Academy scraps of sides and ends of temples stuck together without regard either to propriety or even linear composition. However, as the competitors on the occasion referred to were restricted to what is called classical architecture, we can commend the judgment of the Committee in selecting Mr. Elmes's design (1107). It is the most simple and dignified; and the unbroken mass of the building behind the colonnade and portico has an imposing effect.

The present state of architectural knowledge and design is to be regretted, not only for the loss of the noble and refined pleasure of the art itself, but as it involves also the degradation of the sister arts, painting and sculpture. The informed architect well appreciates the value, even the necessity, of painting and sculpture for the full development of fine architectural design—he can obtain both, in many cases, at not one sixpence more expense than is now wasted on style-mongering and deception. Sculpture and painting, in their turn, would be elevated by a closer union with architectural form, which requires a chastity of execution opposite to the prevailing faults. In short, until architectural expression is considered as the great object of the artist, and until pictures and statues are more than mere moveable furniture, patronage cannot advance the Art. But it is idle to expect from artists much, if anything, beyond the current value of the average taste of their employers: it is not by Academies or Professors that artists can be formed, but by the sympathy and the employment they find. It is unjust for critics to call for exceptions. Yet we cannot but think that in architecture the advancing intelligence of the profession is kept back by the present mode of competition. When those who apply for designs do not consider it necessary to give the candidates the least guarantee that any means will be taken to have a sound judgment pronounced on their works, either by responsible professional advisers, by the voice of the candidates themselves, by public exhibition before the judgment, or even by a written opinion, assigning reasons for the preference, what can be expected? Competition might be a means of advancing the knowledge of Art, and with it the respect due to its professors; but this cannot be until an end is put to these abuses, which every respectable professional man exclaims against, yet each, we regret to add, seems ready to profit by, when the temptation comes home to him.

#### OUR WEEKLY GOSSIP.

WE learn, from the papers, that H.R.H. Prince Albert presents an annual 50l. to Eton College, as a prize for that boy who shall be most distinguished in the school in a knowledge of modern languages. All the details respecting the distribution of this prize will be left to the arrangement of the Provost and Head-master.

Within the week, one of Herr Liepmann's copies of oil pictures has been submitted to us, by a gentleman who conceives that the representations of our correspondents have flattered an invention, which, according to a specimen forwarded from Berlin at his request, is a total failure. As it happens, we have been able to submit the copy in question, which is certainly unsatisfactory, to the writer of the letters from North Germany, whose account of Liepmann and his studio appeared in our columns two years ago. It is his decided opinion—from a clear remembrance not only of the Rembrandt head, which first brought the copyist forward, but of one or two smaller essay-pieces, which were also shown by him—that the specimen left at our office has either

suffered from an incomprehensible thin, tickle, the superfluous Herr Liepmann's houses, have the clean original picture.

Our original picture has just been he is about which is criticism of As a poet such popu the more of his pos fifth in the

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April 1 dent, in the The fol was read: "4.

"My Lo your Lord an original bank, a I This pictu sion, and collateral fluttering gratification long of rig more espec ciety of wh is now so have, there the honour Isaac New name. A papers of



suffered grievously by transmission, or been issued in an incomplete state; since its colouring is at once thin, *licked*, and muddy—the outline shining through the superficial flesh tints: whereas the works by Herr Liepmann, which he saw in a dozen Berlin houses, had, to all intents and purposes, the finish, the clearness, and, above all, the body of tone, of the original picture.

Our German correspondent mentions that "Freiligrath, a native of Prussia, and one of the most original of the rising generation of German poets, has just left Weimar to settle at Darmstadt, where he is about to establish a new journal, the 'Britannia,' which is to be devoted to translations from and criticism on the best English literature of the day. As a poet, few have in so short a period attained such popularity as this young man, which will be the more evident when I tell you that a new edition of his poems will shortly appear, which will be the fifth in the space of three years."

Our cavilling question concerning the promised stars of German opera has been, in part, answered, to the credit of the management, by the arrival of Herr Tichatschek, and the promise of Weber's 'Euryanthe' for Monday, in which, also, Madame Schröder Devrient will appear. A stronger cast of this magnificent work than these artists, in conjunction with Herr Staudigl, will furnish, can hardly be imagined.

The great Rhenish Musical Festival of the season, has taken place within the week at Cologne. The North German musical meeting of most consequence is the one at Hamburg, which will be held in the course of July. Meanwhile, at Paris, the Grand Opera, which never shuts its doors in season or out of season, is about to give a French version of 'Der Freyschütz,' with connecting links of sung recitative, in place of the original spoken dialogue, to be added by M. Berlioz. The principal parts of the opera will be taken by M. Marié and Madame Stoltz. At the *Opéra Comique* they are reviving the favourite, and now classical works of Grétry and Dalayrac, with great success.—The great meeting of the popular singing classes, under the superintendence of M. Wilhelm, has likewise recently been held in the French metropolis.

THE SEVENTH ANNUAL EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS. (FIFTY-THREE, PAUL MALL, next the British Institution.) is NOW OPEN, from 9 o'clock till dusk. Admission, 1s. Catalogue, 6d. JAMES FAHEY, Sec.

THE DIORAMA, REGENT'S PARK. JUST OPENED, with a New Exhibition, representing the interior of the CATHEDRAL OF AUCH, in the South of France, and the SHEDDING OF THE NATIVITY, at Bethlehem, taken from a sketch made on the spot by D. Roberts, R.A., in 1839, with various effects of light and shade. Both Pictures are painted by M. Renoux. Open from Ten till Five.

JAMES WARD, R.A., has the honour to submit his Works, for EXHIBITION and SALE, at his Gallery, No. 6, NEWMASTERS, Oxford-street, to OPEN on MONDAY, the 7th June, from 10 to 6.—Admission, 1s.

Among five hundred Paintings, Drawings, Studies from Nature, is his large Picture of Cattle, &c. &c., and seventy Pictures, describing the expression, action, and character of the Horse.

# SCIENTIFIC AND LITERARY

## ROYAL SOCIETY.

April 1.—The Marquis of Northampton, President, in the chair.

The following letter, addressed to the President, was read:—

"4, Trafalgar Square, London, March 25th, 1841.

"MY LORD,—I have the honour of transmitting to your Lordship for presentation to the Royal Society, an original portrait of Sir Isaac Newton, by Vanderbank, a Dutch painter of some note in that age. This picture has now been many years in my possession, and the tenure by which I have kept it (as a collateral descendant of so illustrious a man) was too flitting not to have been a source of great personal gratification. But I consider such a portrait to belong of right to the scientific world in general, and more especially to that eminently distinguished Society of which Newton was once the head, and which is now so ably presided over by your Lordship. I have, therefore, to request Your Lordship will do me the honour to present this original portrait of Sir Isaac Newton to the Royal Society in my humble name. Accident having destroyed some of the papers of my family, I am unable of myself to trace

the entire history of this portrait, but I believe more than one member of the Royal Society is competent to do so, and it is well known to collectors; and a small mezzotinto engraving of it was published about forty years ago. It was painted the year before Newton died, and came into the family of the celebrated Lord Stanhope, who left it by his will to my grandfather, the late Dr. Charles Hutton, a distinguished member of the Royal Society, expressly on the well-authenticated account of that eminent mathematician having been remotely descended from Sir Isaac Newton, in the following way, as I find on a family manuscript; viz. 'that the mother of the well-known James Hutton and the mother of Dr. Charles Hutton were sisters; and the grandmother of James Hutton and the mother of Sir Isaac Newton were also sisters.' I have ever considered this very distant connection with so great a man should not be an inducement to lead me into any but casual mention of the circumstance, that I might avoid the imputation of a vain boast; nor would it have been brought forward now, except to explain the cause by which this portrait came into the possession of an individual who is happy in relinquishing it to grace the Hall of Meeting of the Royal Society.

"I have, &c., "CHARLES VIGNOLLES."

The following papers were read, viz.—

1. 'A Meteorological Journal for 1840, kept at Allenheads, Northumberland, with a few remarks on the Rain-gauge,' by the Rev. W. Walton.—The author shows that if the mouth of a rain-gauge be placed in any plane which is not perfectly horizontal, the results will be liable to inaccuracy, whatever may be the direction in which the rain falls. He thinks that, on many occasions, the drops of rain diminish in their size during their descent on entering warmer regions of the atmosphere, so as finally to disappear.

2. 'The Scholar's Lute among the Chinese,' by G. T. Lay, Esq.—The Kin, which is the stringed instrument here described, was the one played upon by Confucius and the sages of antiquity, and is therefore held sacred by men of letters. It is made of the Woo-tung, or *Dryandria cordifolia*. It is convex above and plane below, and is wider at one end than at the other; it has two quadrangular apertures in the plane surface, which open into as many hollows within the body of the instrument: and it is furnished with seven silken strings of different diameters, which pass over the smaller end, and are distributed between two immovable pegs below. A bridge within a short distance of the wider extremity gives these strings the necessary elevation and a passage to the under surface, where, by means of a row of pegs, they are tightened or relaxed at pleasure. The length of the sounding-board is divided by thirteen studs of naacre, or mother-of-pearl, as a guide for the performer; and they are placed so that the length of each string is bisected, trisected, &c., that is, divided into aliquot parts as far as the eighth subdivision, with the omission of the seventh, the number of sections being represented by the arithmetical series

2, 3, 4, 5, 6, 0, 8.

Thus the intervals, or magnitudes of the different tones sounded by this instrument, do not accord with those produced on our violin, but agree more with the old Scotch music. The study of this instrument, and the art of playing upon it, are rendered extremely difficult by the complexity of the Chinese notation of written music, which leads to frequent omissions and blunders. Thus every air which a Chinese plays has cost him the labour of many months to learn; and so tiresome is this acquisition, that the author has heard some extemporize very prettily without being able to play a single air. Their performance, however, is very graceful; and though the melody be simple, every scope is given to variety by the mode of touching the strings. The author enters into an examination of the musical theory of the sounds produced by this instrument.

April 22.—The President in the chair.

W. Bowman, Esq., was elected a Fellow.

The following papers were read, viz.—

1. Magnetic-term Observations taken on board H.M.S. *Erebus* and *Terror*, at Hobart Town, on the 29th and 30th August, and the 23rd and 24th September, 1840, by, and under the direction of Capt. J. C. Ross.

2. Magnetic-term Observations made at the fixed Magnetic Observatory, Van Diemen's Land, on the 28th, 29th and 30th August, and the 23rd and 24th September, 1840; by Capt. J. C. Ross.

3. Hourly Magnetic Observations for August and September, 1840, taken at the Ship's Magnetic Observatory, Van Diemen's Land, under the direction of Capt. J. C. Ross.

4. 'Variation de la déclinaison, intensité horizontale et inclinaison magnétique, observés à Milan, pendant vingt-quatre heures de suite, le 24 et 25 Février et Mars, 1841,' par Signior Carlini.

5. 'Remarks on the Birds of Kerguelen's Land,' by R. McCormick, Esq., R.N.—The birds usually met with by the author in this island were petrels and penguins; and, besides these, he found two species of gull, a duck, a shag, a fern, a small albatros, and a species of Chionis; and also a remarkable nocturnal bird allied to the *Procellaria*. Brief notices are given of the forms and habits of these birds.

6. 'Geological Remarks on Kerguelen's Land,' by R. McCormick, Esq., R.N.—The northern extremity of the Island is described as being entirely of volcanic origin. The trap rocks, of which the headlands are composed, form a succession of terraces nearly horizontal. Basalt is the prevailing rock: it assumes the prismatic form, and passes into greenstone, and the various modifications of amygdaloid and porphyry. The general direction of the mountain-ranges inclines to the south-west and north-east, and they vary in height from 500 to 2,500 feet. Many of the hills are intersected by trap-dykes, usually of basalt. Several conical hills, with crater-shaped summits, are found, evidently the remains of volcanic vents. Three or four very singular isolated hills, composed of an igneous slaty sandstone, occur in Cumberland Bay, presenting very smooth outlines, and consisting of piles of broken fragments, through which the mass protrudes, in places, in prismatic columns. Vast quantities of débris are accumulated at the base of the hills, in many places to the height of 200 or 300 feet or more, affording strong evidence of the rapid disintegration this land is undergoing, from the sudden atmospheric vicissitudes to which it is exposed. The whole island is deeply indented by bays and inlets, and its surface intersected by numerous small lakes and water courses. These, becoming swollen by the heavy rains, which alternate with frost and snow, rush down the sides of the mountains and along the ravines in countless impetuous torrents, forming, in many places, beautiful foaming cascades, wearing away the rocks, and strewing the platforms and valleys below with vast fragments of rocks and slopes of rich alluvium, the result of their decomposition. The most remarkable geological feature in the island is the occurrence of fossil wood and coal, and, what is still more extraordinary, these are imbedded in the igneous rocks. The wood, which is for the most part highly silicified, is found enclosed in the basalt; whilst the coal crops out in ravines, in close contact with the over-lying porphyritic and amygdaloidal greenstone. A few outline sketches of the rocks and scenery, in various parts of the island, accompany this paper.

## MEETINGS FOR THE ENSUING WEEK.

SAT.	Asiatic Society	Two, P.M.
MON.	Entomological Society	Eight.
	Society of British Architects	Eight.
TUE.	Institution of Civil Engineers	Eight.
	Zoological Society	1 p. Eight.
WED.	Society of Arts ( <i>Illustr.</i> )	Eight.
	Literary Fund	Three.
	Royal Society	1 p. Eight.
THUR.	Society of Antiquaries	Eight.
	Royal Society of Literature	Four.
FRI.	Astronomical Society	Eight.
	Royal Institution	1 p. Eight.

## MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—Another revelation of the poverty of the modern Italian school of composition was made this day week in the 'Fausta' of Donizetti. So repulsive is the story of the drama, that no thoughtful musician would attempt the illustration of a character so detestable; and, we may add, no thoughtful actress undertake its presentation. But even the coarse passion and jealous fury it furnishes have been overlooked by Donizetti, who has given out march, duett, terzett, *cavatina*, and recit-





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